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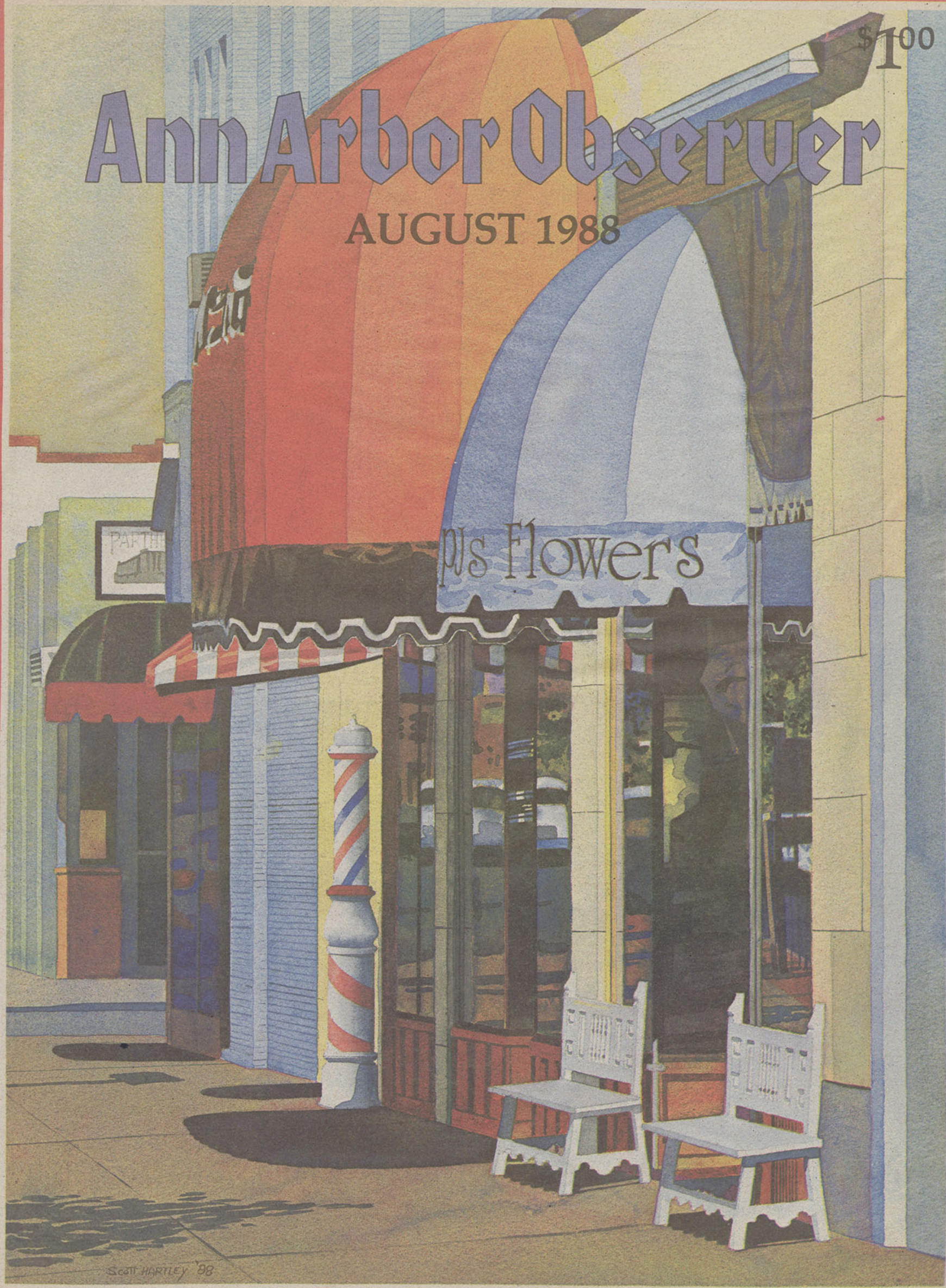

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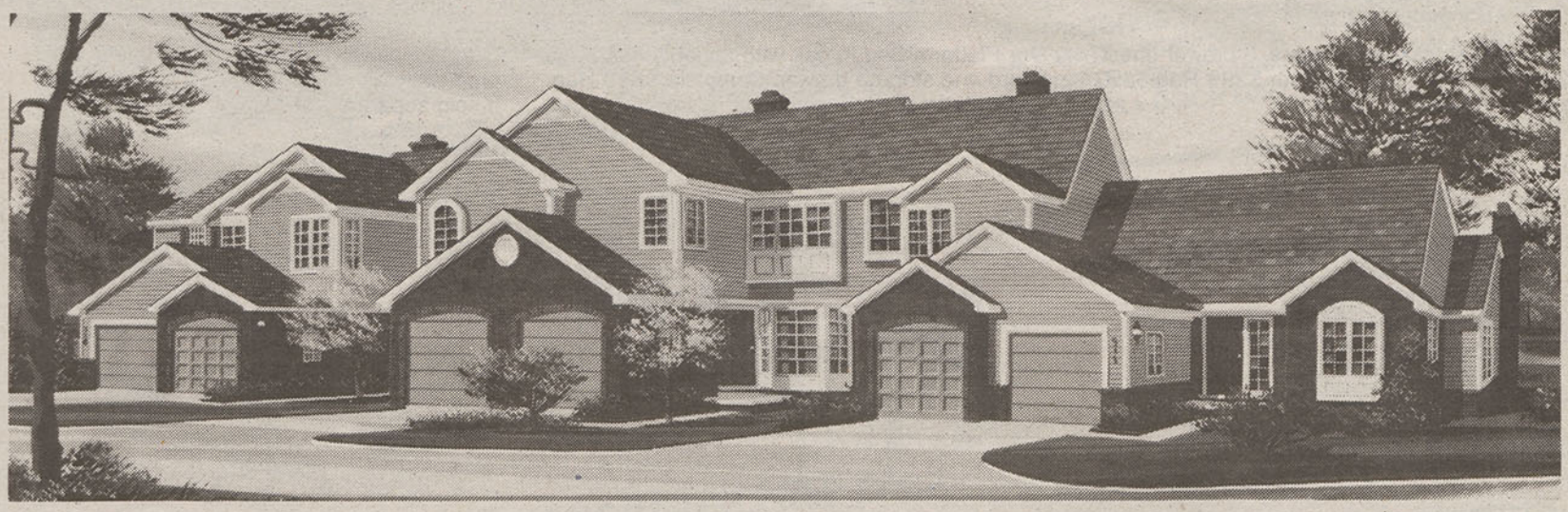

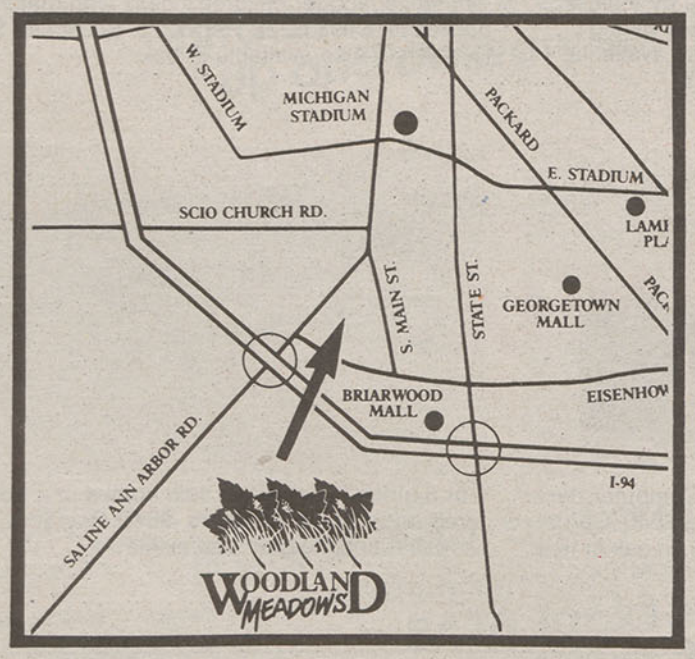

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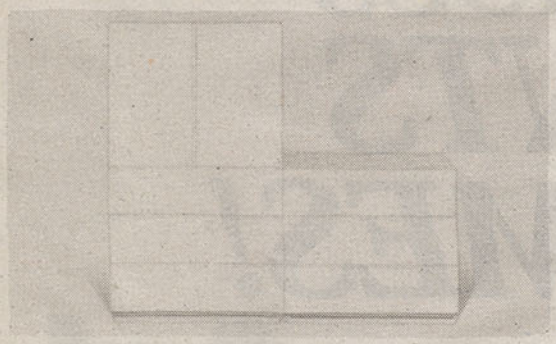

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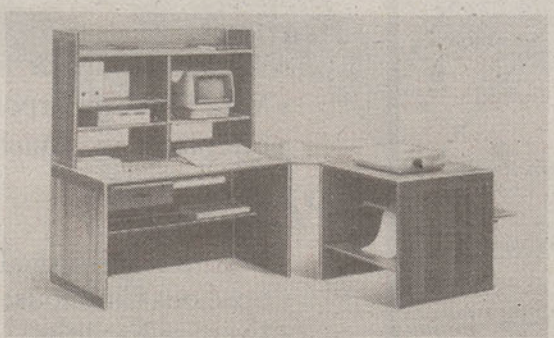

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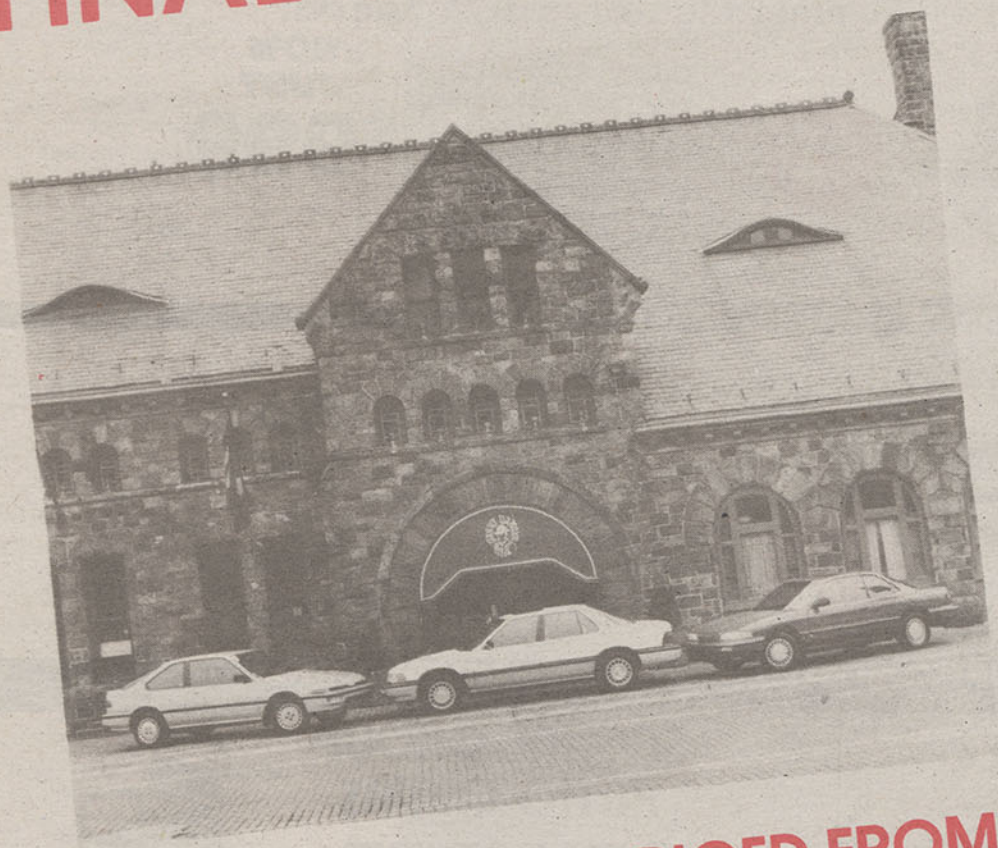

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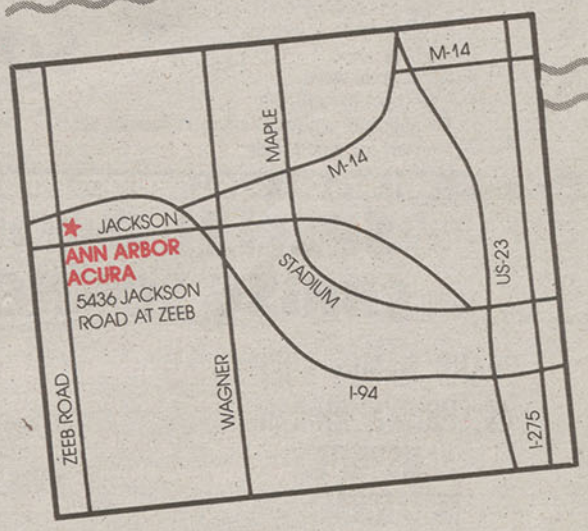

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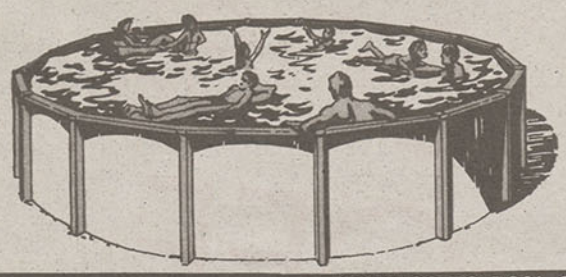

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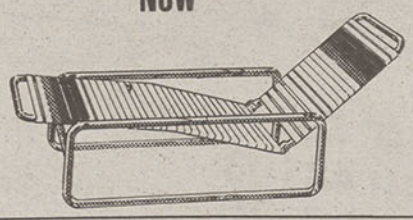

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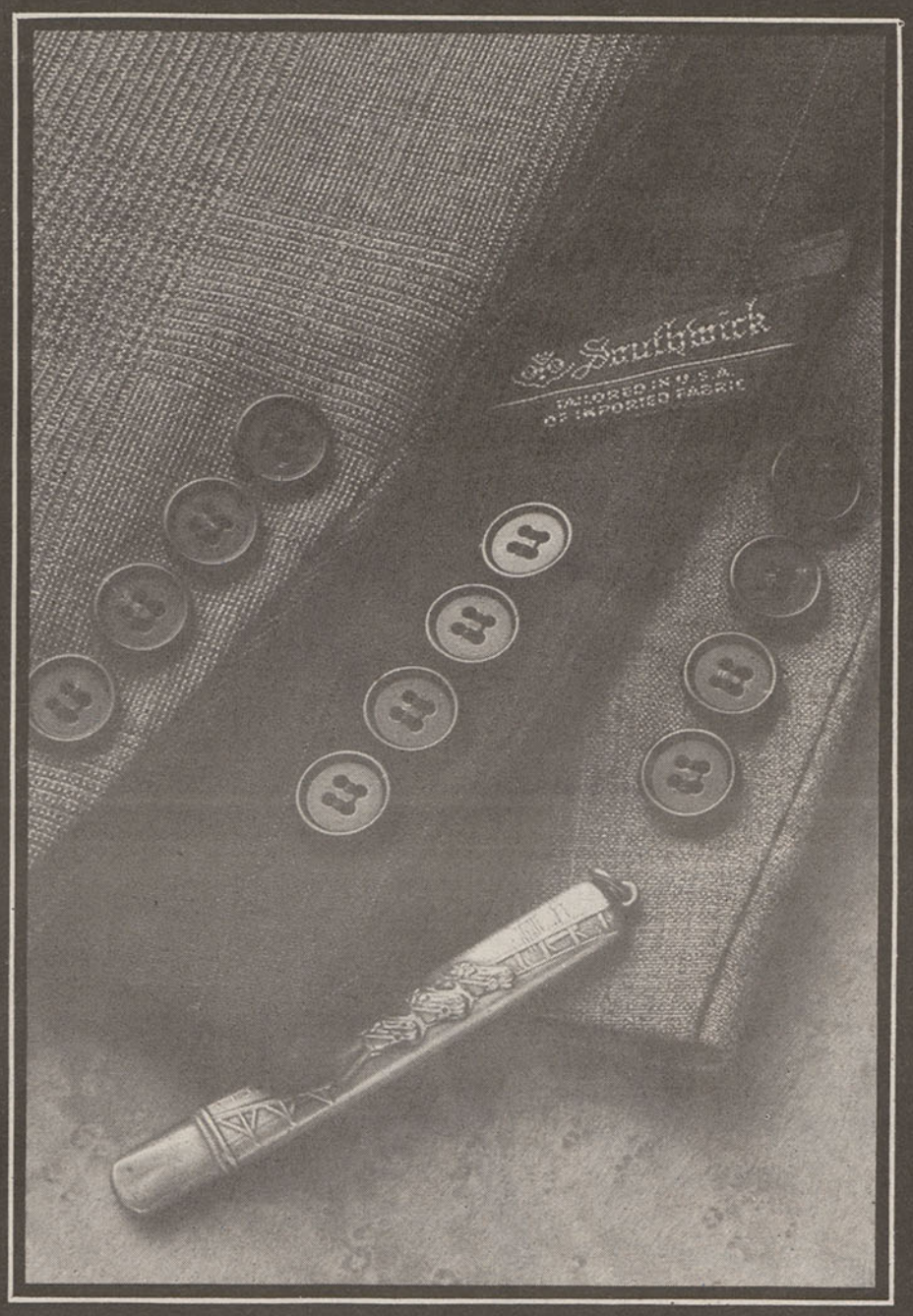
Van Boven



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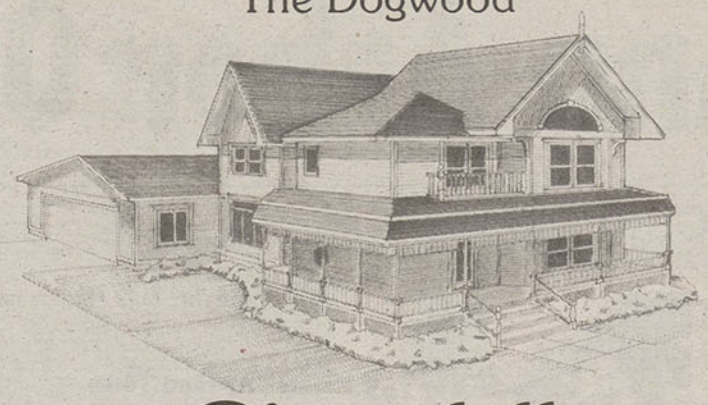

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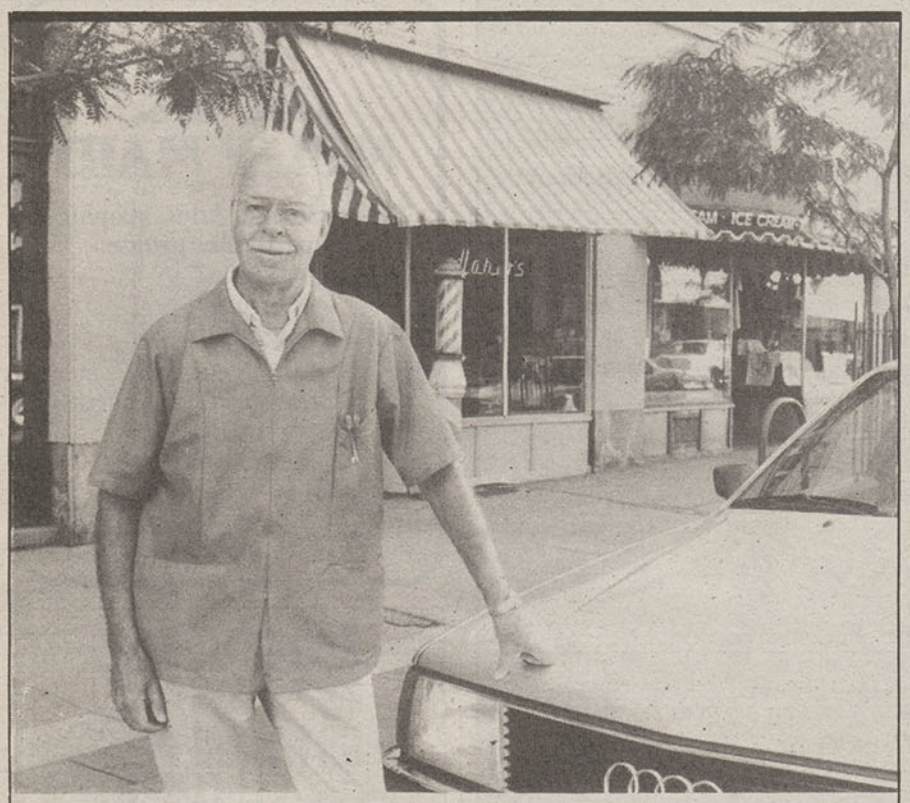

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AROUND TOWN

Game Five

The night the Pistons looked unbeatable

Vans, cars, and a herd of pickup trucks filled the Colonial Lanes parking lot on South Industrial and spilled over into the lots of the shopping center and car wash on either side. It was Thursday, June 16, and we had come to watch the Detroit Pistons play in an exclusive arena they had never before been privileged to enter. The NBA Championship Finals. Game Five. Inside, the bowling alley's bar, the Pin Room, was alive.

"Here's your beer," our waitress, Krista—one of us had been bold enough to ask her name—announced as she set two pitchers and six glasses before us. "And I brought you three extra glasses, in case you manage to pick up some girls."

The prospects for doing that looked bleak. The crowd was heavily male, dominated by huddles of softball players grouped according to the color of their uniforms, like Olympic athletes at the opening ceremonies.

The Pistons clobbered the Los Angeles Lakers in Game Four, but Game Five began disastrously. The good guys fell behind by twelve points, and hopes of a victory evaporated faster than the foam in our glasses. The single-hued delegations in the bar were silent as they watched the Pin Room's panoramic eight-foot television screen.

And then the Pistons started coming back. The Laker lead shrank to single digits, then to just a handful, and suddenly the home team was in front. As the game heated up, the barriers between the groups broke down. When the Miller High Life team began a chant of "VJ, VJ" as Vinnie Johnson squared up to the basket and left his feet, they were quickly joined by the table from the Eight Ball Saloon. As the Piston lead grew and grew, screams of "Billy" and "Joey" and "Isiah" echoed from every corner of the room. And when the ball went through the hoop, all voices rose as one.

To say that the Pin Room is a good place to watch a game is like saying Las Vegas is a pretty decent place to lay down a bet. Everything from the cheap beer on the tables to the trophies on the shelf to the photos on the wall—Michigan Stadium and a triumphant Anthony Carter—is directed at a total, athletically voyeuristic experience.

At the end of each quarter of the game, a man in a plunging beard and Vietnam-era fatigues strode to the turntables in the corner and blasted the Pistons' unofficial fight song, "We Will Rock You." "Let's show them we don't have to be at the Silverdome to get fired up," he urged, and hundreds of hands and feet clapped and stomped in time with the song's insistent beat. Nobody was quiet, and nobody dared to ask who the DJ meant by "them."

High above us, contributing a high-tech element to the revelry, the Pin Room's "Sports Ticker" scrolled scores and statistics, menu items, and trivia questions. The ticker is an impressive electronic contraption, the kind more commonly seen in lavish Wall Street investment firms, and in its greenish glow the raucous fans were illuminated like frenzied traders on the floor of the exchange. But tonight its glut of information went virtually unnoticed. The Pistons were on a roll, the hated Lakers were wilting in the heat of the 'Dome, and basketball was the only game in town.

As the welcome result of the game became clear—the Pistons won 104 to 94—Krista reappeared with our check. "Now, I don't want you guys dancing on the tables when this is over," she told us, and we laughed.

We shouldn't have. The Pistons' dream would end five nights later, 3,000 miles and a celebration away, but this was a moment to enjoy. There *were* people dancing in the Pin Room. On the bar, on chairs and, yes, even on tables. The only thing missing was someone—anyone—with a bowling ball.

TGIF

Old English in Ann Arbor

At five o'clock on a very warm Friday afternoon, we showed up at the English Department lounge in Haven Hall to sit in on retired U-M English professor Jim Downer's informal Old English sight-reading group. The group began in 1973, and when Downer retired in 1984, his students, young and old, insisted it continue. From year to year, people come and go, visitors from other campuses drop in, but like the permanent floating crap game in "Guys and Dolls," the group goes on—every Friday afternoon.

We'd heard they drank wine while they sight-read Old English, something, we thought, that could make it palatable. Old English was spoken and written from the eighth to the eleventh centuries and bears little resemblance to modern English. It has, in fact, been a killing ground for many an English Ph.D. candidate. It was hard to picture anyone wanting to kick off a summer weekend sight-reading it.

In the lounge we found nine people and two bottles of wine. Downer, tall, gray-haired, and laconic, with an amused expression that tugged at the corners of his mouth, introduced us to Joe Pickett, Marsha Dutton, Tish Lehman, Elizabeth Sklar, Nancy Wiegand, Anita Handelman, Bernie Van't Hul, and Paul Acker. They all looked to be in their thirties and forties. Some were new Ph.D.'s, others professors at this or another university; most had at some time been students of Downer.

"We're all Mr. Downer's children," said Bernie, a U-M professor. "Mr. Downer is our drihten. That means lord."

Smoke rose from Bernie's cigarette as he spoke. The room was warm and airless. Outside, the sun shone on the Diag, and sparrows flew by the airtight windows. We wondered what we were in for.

"Lord is capitalized," Elizabeth said.

"Like in God?" someone asked.

"No, any lord," Bernie said. "Lord as in chieftain. The way you find drihten in *Beowulf*, for example." He paused. "And where do you find drihten in *Beowulf*?"

"It depends on who is editing the text," replied Elizabeth.

Downer cleared his throat meaningfully. "I have designated Joe, also known as Sergeant Joe, and Marsha as our leaders."

"Free, inept, but willing leaders," someone added.

"But first let me explain to our visitor the reason for sight-reading Old English," Downer interrupted. "We do it because when I was a student I hated those bright students—no offense meant, but they were almost always girls—who prepared and shone brilliantly.

"There were no venturesome mistakes. I said to my students when we began these informal outside-of-class meetings: 'Dare to come, dare to read at first glance a language spoken a thousand years ago.' "

"We have only one rule," added Nancy, who also teaches at the U-M and who, Downer told us later (sounding very drihtenish as he did so), he had designated as his heir apparent. "You can't prepare."

Downer beamed.

"There's another rule," Marsha added with a faint smile. "You can't take yourself seriously. In this group, you stumble into inadequacy; no one makes you feel inadequate."

Downer nodded approvingly and glanced at Joe.

Joe, a.k.a. Sergeant Joe, said: "When we last left Saint Cuthbert, he was up to his neck in prayer."

Downer took a sip of Vouvray and began reading about St. Cuthbert from Aelfric's *Lives of the Saints*, an eleventh-century text describing the life of St. Cuthbert, who lived in the seventh century. ►

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This is what Downer saw:

Se eadiga Cuþbertus æfter ðisum ealle woruld-ðing eallunge forlet, and mid halgum ðeawum hine sylfne to munuc-life geðeodde;

"Se eadiga Cuthbertus," intoned Downer, "aefter thisum ealle woruld-thing eallunge forlet, and mid halgum theawum hine sylfne to munuc-life getheodde semicolon . . ."

The semicolon that Downer pronounced gave us our bearings. He took another sip of Vouvray and read a second sentence, then said, "That's enough for me. I didn't understand a word."

He began translating. "The blessed Cuthbert, Saint Cuthbert, uh . . . after this left all the, uh, all the calling of worldly things and, uh, he subjected himself to the monkhood along with the, uh, holy servants . . ."

As he spoke, and as the others nodded or looked questioningly and then suggested other words, we looked out the windows at two shanties on the Diag, one with the words STOP BEATING, and another with the inscription, STOP PALESTINIAN DEPORTATION. A U-M security guard in a blue shirt walked past them and into the Graduate Library.

"I don't understand 'cumena thane,' " Downer said as he read further.

"Thane of the ones who have come," Nancy said.

"He was appointed thane and he was thanesome," someone said.

"Marsha," said Downer.

Marsha read smoothly, it seemed to us, and her translation was followed by a brisk discussion of "saint" versus "sainted." There were other suggested translations of words. Most were accompanied by laughter, an easy, unself-conscious erudition, and a new bottle of wine that was uncorked by Downer—Chateau de la Guirlande.

Our hastily scribbled notes indicate at one point a discussion of St. Cuthbert's stockings—whether he wore "quiet" stockings, "stealthy" stockings, or "laid-back" stockings.

At another point St. Cuthbert was apparently in the ocean on his knees praying.

"How could he do that? He was up to his neck in water," someone objected. "Sealtan brymme oth his swyran."

"He held his nose."

"Saints don't hold their noses."

"He clearly went on shore."

"No. 'Efne tha comon twegen seoolas.' "

Which was translated as two seals swimming up to St. Cuthbert. But Elizabeth, a professor at Wayne State, insisted that the seals were really otters.

"How do you know?" she was asked.

"Bede said they were," Marsha said, agreeing with Elizabeth, "and I trust Bede."

At another word, there ensued a discussion of whether St. Cuthbert's trip was a "guilty" trip or a "guilt" trip. The word "forsuwian" was looked up in the dictionary. It meant to "pass over" or "ignore." It was the only time a dictionary was referred to.

Marsha announced that in two weeks

she'd be looking at Cuthbert's grave in Northumberland. Bernie described how Cuthbert's remains had been carried around the country to preserve them from the Viking invaders and then carried around again two centuries later to preserve them from the Norman invaders.

By six-thirty, Joe, Paul, Nancy, Marsha, Tish, Elizabeth, Bernie, Anita, and Downer had each sight-read and translated two sentences. Between those two sentences each and the laughter that often accompanied them, an hour and a half had shot by in a stuffy, airless room. As the group broke up, each person paid Marsha one dollar for the wine.

Outside, on that very hot summer Friday afternoon, the campus was completely deserted. So too, we thought, was the Thompson Street carport, where we had parked. But as we were about to get into our car we heard sounds of laughter and then a swishing sea sound like an ocean wave coming in. We felt a little like St. Cuthbert, but it wasn't water or seals/otters coming toward us, but two teenagers shooting down the ramps on roller skates. When they got to the bottom, they shouted at each other gleefully and skated back to the elevator.

After we got home, we called up Downer and asked him how one would say "Thank God It's Friday" in Old English.

Downer laughed. "I don't even know what Friday was in Old English. Let me bring it up with the group."

A week later Downer had an answer. He was pleased as punch with the translation.

"It's better in Old English," he announced. "Gode Thancie Frigedaeges. Thanks to God for Friday."

Lunch with Kip Eckroad

Clivus Multrums in Juigalpa

Over lunch the other day, Kip Eckroad told us about his most recent trip to Juigalpa, Nicaragua, one of Ann Arbor's four sister cities.

"A new toilet project," he said when we asked him what he was doing there. "The first composting toilet was installed in Juigalpa last January. I went back to check on it and see if there's a way to build more."

Sanitation is one of Juigalpa's biggest problems, Eckroad explained. That's why

he spent so much time last summer organizing (and later driving) Ann Arbor's gift of a new garbage truck to Juigalpa. Now he's set up a joint venture between his new employer (Management Systems for Health, Boston) and Abby Rockefeller (who promotes the Swedish Clivus Multrum composting toilet) to build flushless, odorless, safe toilets as replacements for some of the city's unhygienic latrines.

"It's a good, low-tech solution," Eckroad said. "A lot cheaper than building a complete sewage system, which Juigalpa can't afford anyway. The human wastes decompose in the toilet's ventilated holding tank for a year or more, and the result is a light brown mulch that can be safely used as fertilizer for farms and gardens."

Eckroad was in Juigalpa for three days. During an Old Town lunch of burgers, salad, soup, and Labatt's, he told the following story:

"First, I spent the night in Guatemala City, in a small place half a block from El Camino Real, the luxury hotel where I drove the garbage truck through a parking lot chain last summer. The chain had been repaired, and nobody recognized me.

"The next day, I flew to Managua, with one short stop in San Salvador. Manolo Oliver and Walt Karras met me at Aeropuerto Augusto Sandino. Manolo works for the Nicaraguan Ministry of Housing, and I spent the day talking with him about how the ministry could work with us to install more Clivus Multrums. Walt was a member of the second Ann Arbor delegation to Juigalpa. He recently left his job at the Industrial Technology Institute to take a position with Tecnica, the Nicaraguan agency that promotes new technologies. I talked with him about computer needs in Juigalpa.

"After dinner at Manolo's, I called Rito Siles, the mayor of Juigalpa. He said a truck would pick me up at ten the next morning and give me a lift to Juigalpa [seventy miles east].

"The pickup's passengers included the director of the Juigalpa zoo. After they stopped for me, we went to the Eastern Market in Managua to buy fruits and vegetables for the zoo animals.

"Juigalpa was not quite the same as it was six months ago. Then, the military was everywhere, it seemed. This time, because of the peace talks and the cease-fire, the Army was much less noticeable. People were obviously enjoying this break in the fighting—taking advantage of the glimmer of peace to live a more normal life, at least for awhile.

"The next day, I talked with people at Candido's office at the regional agricultural agency, about their computer system. [Candido Vallecillo is the former mayor of Juigalpa.] Then I went to inspect the Clivus.

"It's at an outdoor restaurant and bar, Palo Solo, that has good food, good crowds, and a beautiful view of the mountains. Everyone said the Clivus is very popular. People come from blocks around to use it. That's great, but it's also a problem. The toilet is so popular that it's overused, especially by urine producers.

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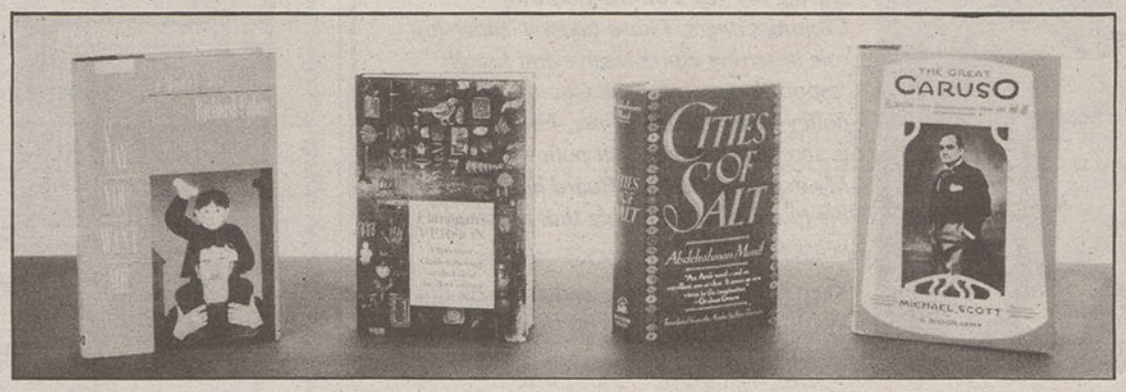

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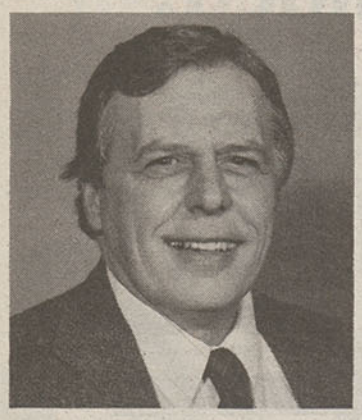

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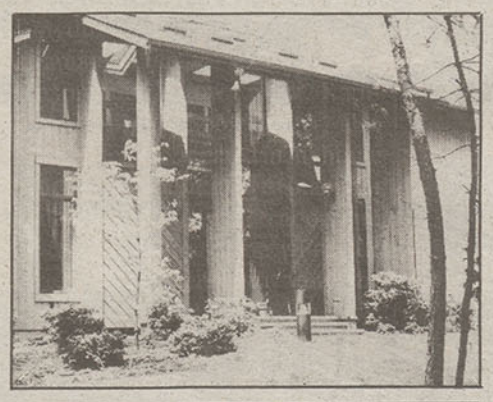

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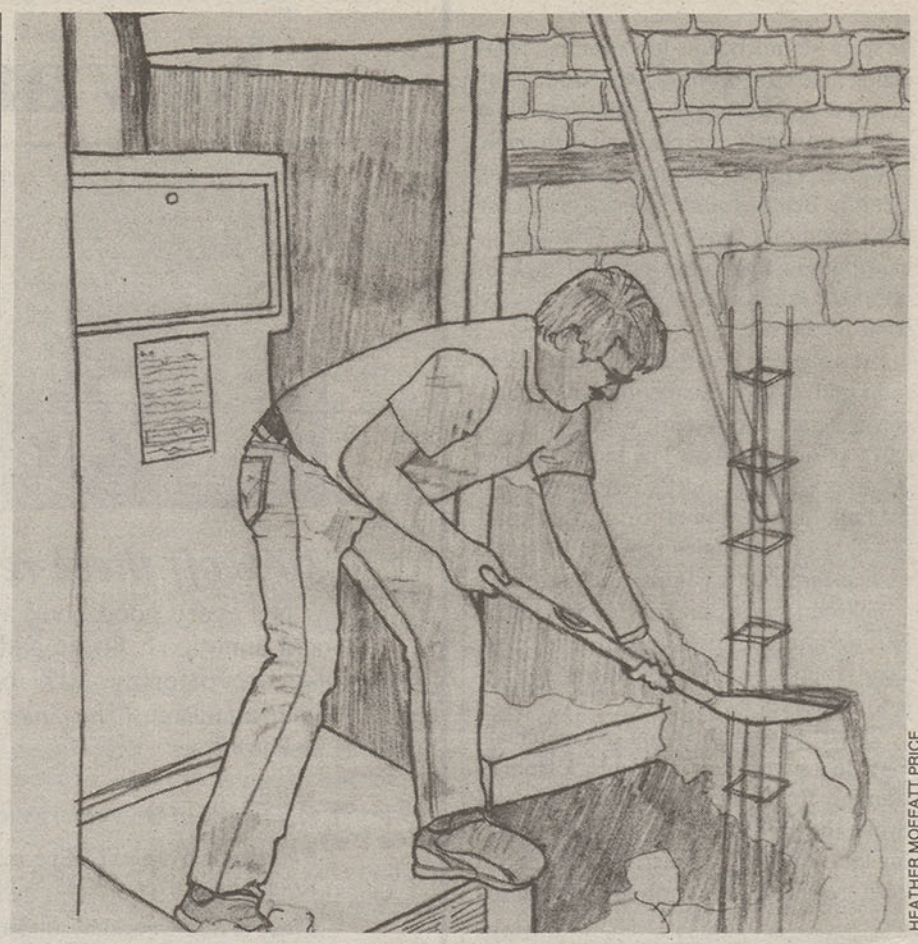

HEATHER MOFFATT PRICE

The wastes are too wet to compost. So we agreed on a new schedule for adding sawdust and increased the amount.

"That night, Rito, Candido, and I went to Las Caracoles, a restaurant and disco on the main highway. The disco was the same as always. Very *loud*. Strobe lights in clouds of cigarette smoke. And packed. Most of the music is either American, or Spanish covers of American songs.

"After a long night of rum and funky music, it was time for a break, so the next day Candido, El Zorro, and I went to a ball game. I met El Zorro in January, when we worked on the first Clivus together. The game was in Santo Tomas, twenty-five miles east of Juigalpa on the highway that has often been attacked by the Contras.

"El Zorro is a great guy. On the way to Santo Tomas, he was telling stories about Contra attacks at various points along the road—the kind of weapons they used, how many people were killed and wounded—when suddenly there was a loud bang, and the car swerved. For half a second, I thought that was it. But it was just a blow-out.

"The game was between second-level teams from Juigalpa and Managua, at a beautiful ball park. Admission was thirty cents. About a hundred and fifty people were in the stands, but the press box was full.

"Candido, El Zorro, and their friends gave both teams a hard time. A lot of razzing and insults got mixed with cheers. During the seventh-inning stretch, Candido took me down to the dugout and introduced me to the manager of the Juigalpa team, who is a former pro ball player in the Nicaraguan major leagues. He was wearing a cap from the Pan Am games in Indianapolis.

"We talked about the game and drank Tono beer and ate roasted things that looked and tasted like miniature coconuts. It was a perfect afternoon at the ball park, especially since Juigalpa won 4–2.

"After the game, we met Rito at the drive-in in Juigalpa, to talk business. He set a goal of installing fifty composting toilets by the end of the year. That's optimistic, but possible. Composting toilets will not solve the problem, of course. What really needs to happen is that the war should stop, and Washington should end its trade embargo against Nicaragua. Then Juigalpa and the rest of Nicaragua could reestablish a normal, peacetime economy."

The Maxi Boys at the Concert House

"Trouble" was a big favorite.

On a sunny Sunday afternoon, every seat in the Kerrytown Concert House was taken for a concert by a group billed on the long banner outside as "The Maxi Boys." During a medley of songs from the musical "Oliver," a handsome, dark-skinned sixteen-year-old boy stepped forward and shyly took center stage on the carpeted two-tiered riser.

"You've got to pick a pocket or two, boys. . . . You've got to pick a pocket or two," he sang. He didn't look the part. Fagin, the professional London criminal in "Oliver," wouldn't be caught dead in a red cumberbund, red bow tie, and brand new jeans. But the audience was all smiles, breaking into delighted laughter at the line: "When I see someone rich, my fingers start to itch!"

As the chorus hit the final chord of the

song, soprano Julia Broxholm, conducting from a chair in the front row, giggled in appreciation. "Pick a Pocket or Two" was an inside joke. The seventeen Maxi Boys are involuntary residents of the Maxey Boys Training School near Whitmore Lake. Like all of Maxey's 500 residents, ages fourteen to seventeen, they have been convicted of felonies.

Reggie (last names and criminal records were withheld by Maxey officials) might have committed the very crime he sang about. But Eunice Relyea, who organized the performance and accompanied the group on piano, didn't care.

"I never ask why the boys are there," she said. "Some people tell me I should be more concerned. 'You sure would care if one of those guys broke into your house one night,' they say. I guess that's true. But to me, they're all mothers' sons."

Relyea, a bouncy, seventy-year-old bundle of energy, has been a volunteer music teacher at Maxey for the past ten years, ever since she retired from teaching music at an inner-city school in Pontiac. Every year, she presents her class in performance at Maxey. But the show at the concert house, which is run by her daughter, Deanna Relyea, was the first one her students had ever performed outside the school. The concert—a fundraiser for Maxey—was arranged with the help of the Maxey Citizens Advisory Council, a group of people who live near the school. Formed originally out of security concerns, the council now also functions as a support group for the school.

The Maxi Boys' first public concert was pure mainstream middle America. With Miss Eunice ("I'm a grandmother," Relyea says, "but that's what the boys call me") at the piano, the program had opened with "Oh, What a Beautiful Morning" from "Oklahoma!" before moving into the "Oliver" medley. As Jeff, dark-eyed and brown-haired, sang Oliver's plaintive "Where Is Love?" a woman in a pink dress aimed a compact video camera at him from the doorway. She was a teacher at Maxey on an assignment; no other cameras were allowed.

"Okay, you got a place to stay," Paul said as the applause for Jeff's solo died down. "Consider yourself one of us!" As the Artful Dodger, Paul put his arm around Jeff's shoulders to welcome him to Fagin's East End school for delinquent orphans.

"There isn't a lot to spare. Who cares! Whatever we've got, we'll share! . . . And after some consideration, we can state, consider yourself one of us!"

At a key change, the chorus wavered, but they found the right note and rolled on. The singing filled the high-ceilinged room and reverberated off the back walls.

"Consider Yourself One of Us" is mandatory at Maxey, where administrators enforce a system called Positive Peer Culture (PPC). When he arrives at the school under court order, each boy is assigned to a ten-member group that is responsible for its members' behavior.

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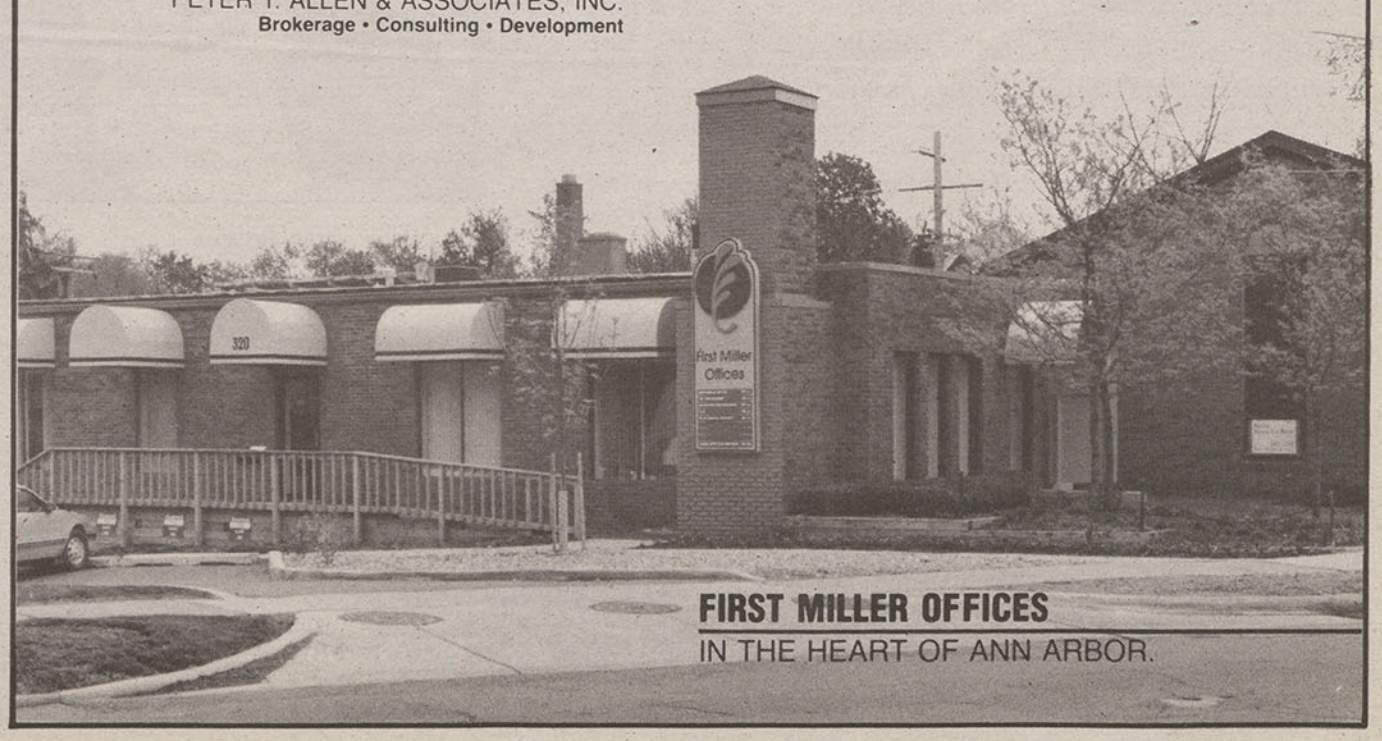

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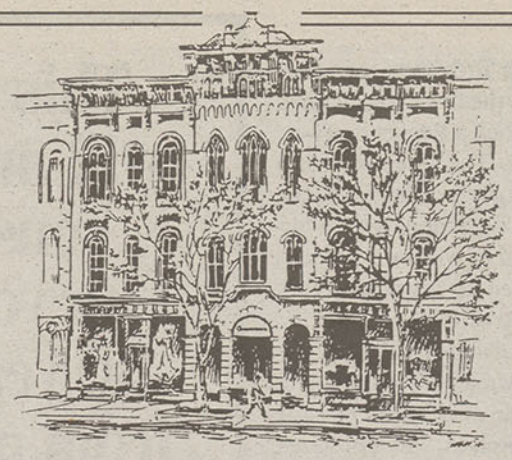

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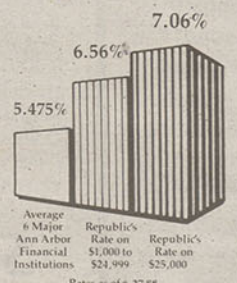

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said Harold Timberlake, Maxey's director. "We've been using it since 1972, and it's been very successful. It forces the boys to help each other, and by doing that, to help themselves—to take a good, hard look at their behavior and change it. It's led to a dramatic reduction in assaults and runaways."

Broxholm moved the program into music from "My Fair Lady" with her own fine, understated rendition of "I Could Have Danced All Night." Her short, dark hair bounced above a captivating smile as her voice soared into the familiar melody.

As Broxholm returned to her seat, the chorus stood for "Get Me to the Church on Time." On the line, "Kick up a rumpus," the front row did a high-stepping chorus-line routine. Some of the boys stopped singing and started laughing.

It was this song that sparked the Maxi Boys' enthusiasm for Broadway show tunes, according to Eunice Relyea. "I can't really say why, but when I first played 'Get Me to the Church on Time' most of the kids seemed to like it, and one of them composed a rap about it on the spot."

There were rousing numbers from South Pacific, including "There Is Nothing like a Dame," with an energetic falsetto solo by Demetrius, a tall, dark boy with a dazzling smile. It was hard to imagine how anyone could top that, but as the audience settled down again, Clarence, a short, happy looking kid in a straw hat, stepped onto the stage carrying a suitcase. A big sign on it said, "Prof. Harold Hill." He lectured a lightly tanned boy with brown hair about telltale warning signs: Sen-Sen, nicotine stains, dime novels hidden in the corn crib, and certain words that were creeping into the vocabulary of the younger generation—like "So's your old man!"

Then he spelled it out: "Yes, you've got trouble, my friends—you got serious, serious trouble. With a capital T, and that rhymes with P, and that stands for *pool*!"

Clarence never missed a beat of the famous rural Iowa rap from "The Music Man," and the chorus chimed in enthusiastically. "Most of these guys are great rapsters," Eunice Relyea explained. "So 'Trouble' is one of their real favorites. I took them all to see the Civic Theater production of 'The Music Man' last spring, and they loved it."

By the time the chorus struck up the finale, "76 Trombones," Clarence was the star of the show. He picked up a baton and marched down the center aisle, followed by the other Maxi Boys, playing maracas, tambourines, and triangles and singing their hearts out. They oompaahed back to the stage for the final note. As Miss Eunice banged out the last chord, the audience jumped to its feet for a standing ovation.

Over pizza and pop on the front lawn after the show, Clarence said he had a great time. "I'd like to get into music someday," he said, his black eyes sparkling.

"If that's what he wants to do, I hope he does it," Eunice Relyea said when we repeated Clarence's comment later. "But that's not the point. Music—all kinds of music—is for everyone, no matter what they do. It touches us all in ways that can't be explained."

Calls and letters

Terry Martin's budget alternative

"I think I got a bad rap last month," Second Ward councilwoman Terry Martin objected in a phone call about our story on the city budget (Inside City Hall, July). "The article indicated I wanted to cut city services, and believe you me, that's the last thing I want to do—cut essential services that everyone expects from the city."

Martin's alternative proposal would probably have cut some services: it included 5 percent cuts in the requested budgets of nine city departments. But because she targeted only departments whose budgets had increased by more than 24 percent over the last four years (compared to a 17 percent rise in the CPI) and excluded police, fire, and road maintenance funds, Martin thinks that the cuts could have been made without reducing basic services. "You've got to believe that [departmental budget requests] are a wish list," Martin argued, "and that five percent isn't going to paralyze them."

Incumbent judges aren't unbeatable.

We made a couple of errors last month when we quoted local attorney Jean King's opinion that only two incumbent judges in the entire state had been defeated in the past fifty years ("A Rare Race for Judge," July). First, we should have made it clear that King was speaking only of circuit court judges. Second, we should have checked the facts, as King herself suggested we do. After she saw our story, King did some checking on her own and discovered that since 1974 nine circuit judges in Michigan (out of a total of 167) have been voted out of office.

Shared credit for the Pardon Block

An editing error mistakenly gave architect David Evans credit for designing the restoration of the entire Pardon Block at Main and Miller (Around Town, July). As property manager Duane Renken pointed out in a phone call, Evans designed the building's south bay, which includes Maya Place and his own upstairs offices; the two northern bays, which house Bell's Cafe, are owned by Renken's group, and the design for their ongoing restoration was done by Dick Mitchell. ■

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Ann Arbor's behind-the-scenes work force

Temporary employment companies now account for over 500 Ann Arbor jobs.

PETER YATES

As more businesses rely on temporary workers, the number of agencies listed in the Ameritech Yellow Pages jumped from 14 in 1982 to 25 last year. One of the newcomers: Jean Martin-Wilson, whose J. Martin Temporaries Plus did $2.6 million in sales last year, its fourth year in business.

When layoffs ended Jean Martin-Wilson's brief career as a teacher in Belleville in 1980, she went to work for a temporary employment agency. After three years filling in at companies that needed temporary clerical or administrative help, she decided to open her own temp agency. By 1985, J. Martin Temporaries Plus did over a million dollars in yearly sales. Just a year later, Martin-Wilson added a Grand Rapids office, and the company grossed $3.2 million. The temp business is fiercely competitive, and J. Martin's sales in 1987 declined. Even so, the company grossed $2.6 million in 1987, its fourth year in business, and opened a third office in Farmington Hills.

J. Martin's growth is no fluke. Maggie Camacho, office manager of Wolverine Temporaries, says that her firm now bills clients for 2,000 hours of work a week—up from just 300 when she started with the company two years ago. Afraid of revealing anything to their competitors, few other firms will reveal any specifics about their sales. But it's significant that in the last five years alone, the number of agency offices listed in the Ameritech Yellow Pages has shot up from fourteen to twenty-five. The growth consists both of new firms, like J. Martin, and the expansion of existing ones, like the national Manpower chain, which outgrew its small office on West Jefferson in the early 1980s and moved into a new and much larger Parkland Plaza building. It has since opened a second south side office.

In addition, many firms have expanded outside Ann Arbor as well. Roddy Temporaries, which started in Ann Arbor ten years ago, added offices in Livonia in 1983 and Dearborn in 1986. Norrell Temporary Services recently opened a branch office in Lansing; Wolverine Temporaries expanded into Southfield; and Arbor Temporaries now has an office in Plymouth.

Temps work for a company without being employed by it. Firms specializing in providing temporary workers have been around for decades, usually providing staff to fill in when regular employees went on vacation or were out on sick leave. What is new is that companies are using more temps, and using them for much longer periods. Some assignments stretch on for years: Arbor Temporaries has a temp in her third year at the same business and Susan Zahn, resident branch manager of Kelly Services, recently had a temp celebrate her seventy-fifth birthday while working at what has become a three-year placement.

Ann Arbor's temp work surge reflects a national trend. The *New York Times* reported in March that 85 to 95 percent of American businesses now utilize temporary workers. In February, *Fortune* noted that as of August 1987, the national temporary work force numbered 1 million—more than double the 400,000 temporary workers just five years earlier.

To some extent, the rise of temp work reflects shifts in the national economy. Temp jobs are especially common in service businesses, and service businesses are an increasingly important part of the work world. The Bureau of Labor Statistics forecasts that by the year 2000 about 80 percent of America's jobs will be in the service sector.

A more profound shift behind the rise in temporary workers may be a rise in corporate insecurity. Massive layoffs during the recession of the early 1980s left many businesses with badly damaged morale and costly long-term unemployment compensation expenses. As a result, they became much more careful about hiring permanent staff. As the economy recovered, many firms preferred to expand by hiring temporary workers who could be let go at a moment's notice if the economy worsened.

Temps are hired for seasonal workloads, to replace people out on pregnancy leaves or leaves of absence, and more recently to fill in for people participating in rehabilitation programs. Temps are also used to help out for a while when companies simply don't have enough money to hire permanently, or to fill in for employees who left before a replacement could be found for them. Occasionally employers consider temps potential permanent employees, and use their assignments as tryouts.

Temp agencies traditionally have offered only limited benefits, but their overhead costs—including mandated payroll taxes, Social Security, workman's compensation insurance, and liability insurance—can add up to as much as the wage actually paid to a temporary worker. A temp earning $8 an hour, for example, may be billed to a company at $15.

Even so, the simplicity and flexibility of using temps is attractive. Both Phil Roddy, president of Ann Arbor-based Roddy Temporary Services, and Karen Warren, interviewer and recruiter for Olsten Temporary Services, say they have clients whose entire work forces are made up of temps.

Andrea Linn, the ADIA Personnel Services franchisee for Washtenaw and Livingston counties, estimates that overall, temp agencies in the Ann Arbor market did about $12 to $15 million in sales last year. Assuming, conservatively, that only half that amount is paid directly to workers in wages, and that the average wage is $6 per hour, then Ann Arbor temp services collectively employed the equivalent of 500 to 600 full-time people last year—making temp work a major employer.

Washtenaw County's plethora of small book manufacturers hire temps for binding. Construction companies often utilize temps to staff on-site office trailers. The U-M Medical Center, Domino's Pizza, and the auto companies all use lots of temps too—the last sometimes in self-deceptive ways. According to Phil Roddy and Karen Warren, the auto companies routinely have hiring freezes in effect. They just as routinely use temps to circumvent those freezes—bringing Roddy and Olsten a significant amount of business.

The rapid growth of Ann Arbor temp firms, and the number now branching out into other areas, suggests that the city may be at the leading edge of the temp boom. Local agency owners and managers suspect that one factor may be the city's heavy concentration of research firms. The theory is that research companies have frequent special projects requiring extra staff, and that their business is especially volatile because of their dependence on large, limited-duration contracts.

The proximity of the U-M, EMU, and Washtenaw Community College also lets Ann Arbor temp businesses draw on large numbers of degreed and technically trained people—important as businesses demand more and more highly qualified workers. "We get a lot of highly skilled people—computer programmers, engineers, draftsmen," says Robin Baun, office manager of Manpower's west side office. "Ann Arbor is a growing technical market." Seventy-five percent of Roddy Temporaries' placements are now in technical and industrial positions. "The nature of temps has changed dramatically," says Jeanne Merlanti, president of Arbor Temporaries. "They're now being

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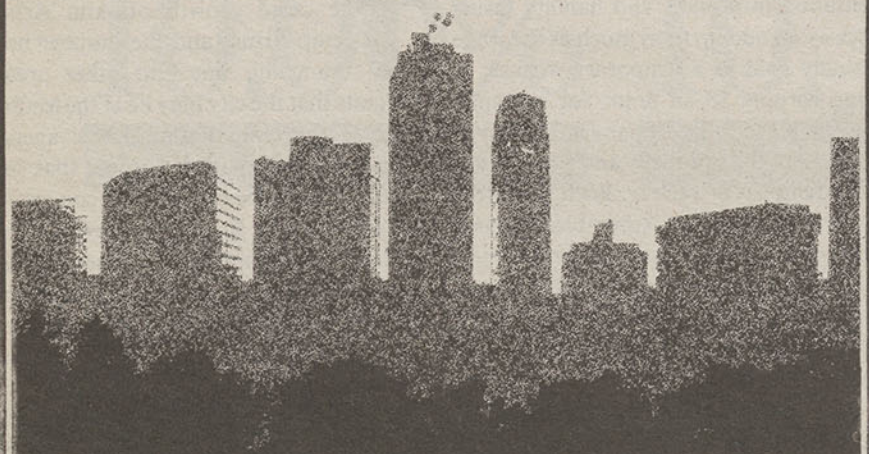

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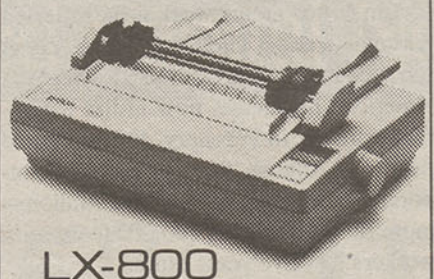

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Temp agencies both benefit and suffer from Ann Arbor's chronic labor shortage. AIDA's Andrea Linn says that as the job market has tightened up, companies' internal hiring processes have bogged down, increasing their need for temporary help during the search. But hiring temps, too, becomes harder as the unemployment rate declines. In one six-month period during the recession, Andrea Linn recalls, she didn't even advertise, interviewed ten potential temps a day, and could pay a person with a master's degree only the minimum wage of $3.35 per hour. Now, she must search out and compete for staff in what has become a workers' market. Linn says she pays thousands of dollars a month for advertising, gets about 150 calls a week from potential temps, schedules about seventy-five appointments, and is lucky if forty to fifty of those show up for their interviews. Of the forty who are screened, about twenty to twenty-five are offered assignments, and of those about eighteen actually start work.

The dropouts in the process partly reflect the fact that temp workers are increasingly confident that jobs will be there if and when they want them—and so feel free to pick and choose when to work. "There is a larger demand for temps than the number of temps available," says Marla Lopez, vice president of Lee Temporaries. Andrea Linn says she had virtually no attendance problems during the recession, but that now about 10 percent of her work force calls in sick in an average week.

Whether because so many jobs are available, or because so many Ann Arbor temps are students to whom work is a secondary priority, other agencies agree that a significant fraction of the local temp work force has a poor attendance record. Jean Martin-Wilson, who has offices in Grand Rapids and Farmington Hills as well as Ann Arbor, says she sees a "different work ethic between the three communities. Ann Arbor is the worst." Her work force also turns over much faster in Ann Arbor than in her other offices.

To cope, agencies have turned themselves into efficient, high-volume operations for identifying and screening every possible employee—including, it turns out, many already identified and screened by their competitors. It's common for temp workers to register with many different agencies; and it's not unheard of for a single worker to be offered the same job by several of them. (For workers in that enviable situation, pay rates and prospects for future work are likely to be the deciding factors in choosing which agency to work for.)

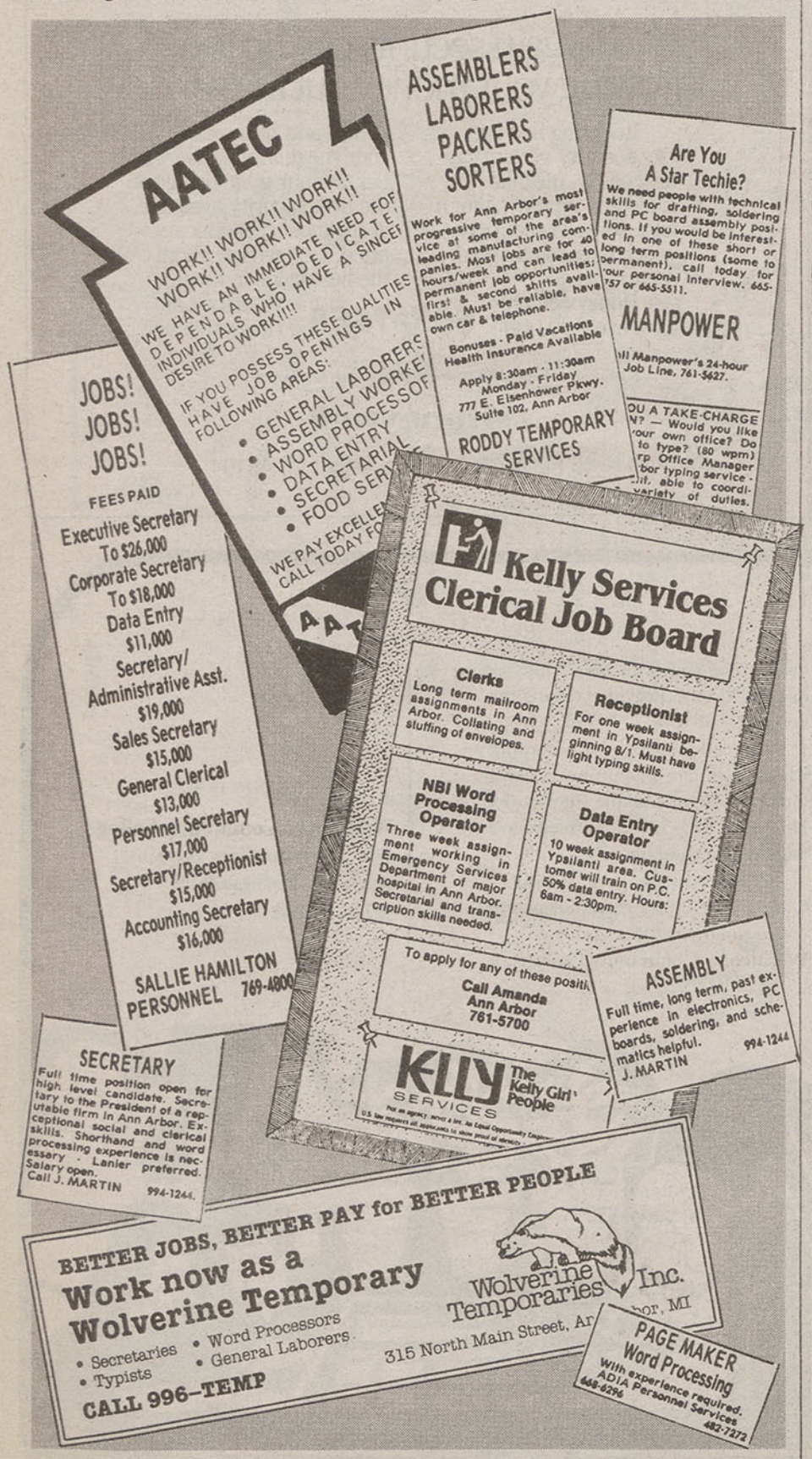
For employees, the main attraction of temp work is the flexibility it offers. Middle-aged women now comprise the largest segment of people seeking temporary work both locally and nationally. Women make up 95 percent of Man-

power's national work force, and *U.S. News & World Report* reported in November that two-thirds of all temporary workers are women.

Temp work appeals to students and recent graduates as a chance to make some quick money without a long-term commitment. "It's nice for people who are treading water while their interviews unfold," says Karen Warren of Olsten Temporaries. "More professional people take temp jobs until they can find positions in their field," agrees Maggie Camacho of Wolverine Temporaries.

As it is in the fast-food business [Ann Arbor Business, January] Ann Arbor's labor shortage is forcing temp agencies to raise wages and offer broader benefits—including co-pay health insurance, vacations, and even profit-sharing—to keep workers. Combined with its flexibility, the improved pay and benefits have made temp work more attractive, compensating at least in part for its intrinsic insecurity.

Says one Ann Arbor Kelly Services worker, "I make just as much temping as I would at a regular job. I can work when I want to work and not work when I don't want to work, and if I stay at one agency long enough, I can even get vacation pay and other benefits." The temp adds, "I've been doing word processing and started at $7.50 per hour. In less than a year I got a raise to $8.15, then $8.50, and I've been offered jobs that pay as high as $9.50 per hour." ■



"There is a larger demand for temps than the number of temps available," says Lee Temporaries vice president Marla Lopez. In Ann Arbor's tight job market, large agencies now spend thousands of dollars a month advertising for new workers, and pay and benefits are increasing as agencies compete for workers.

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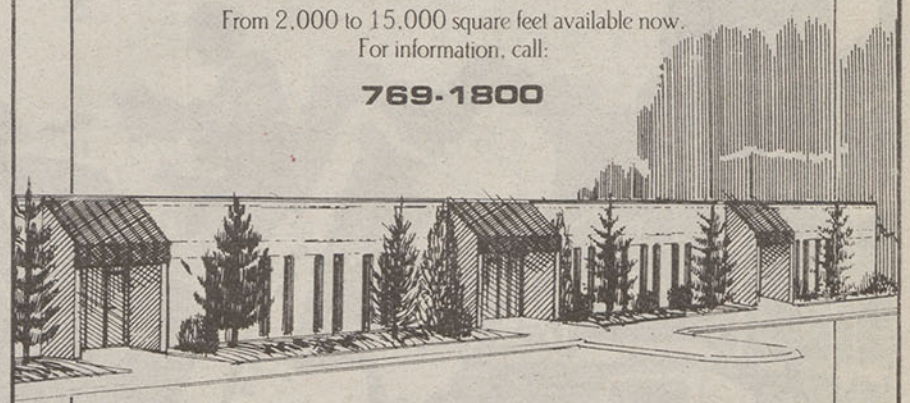

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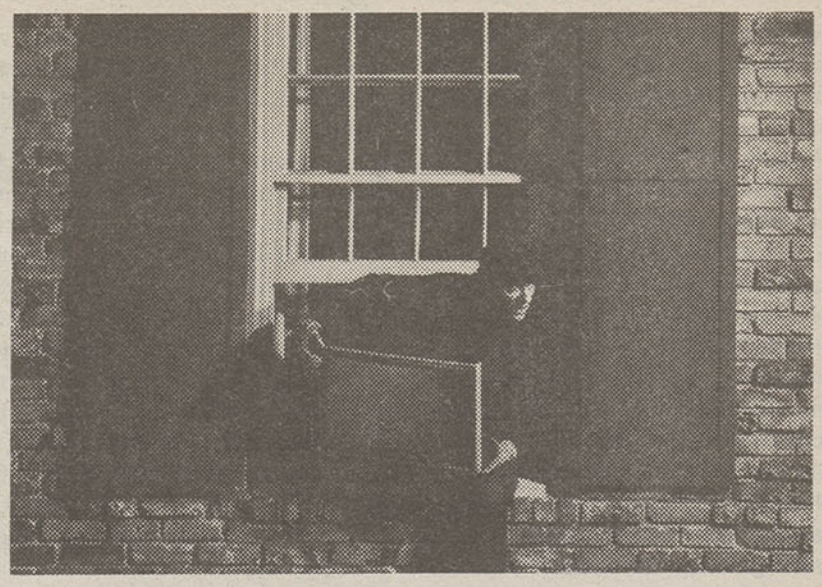

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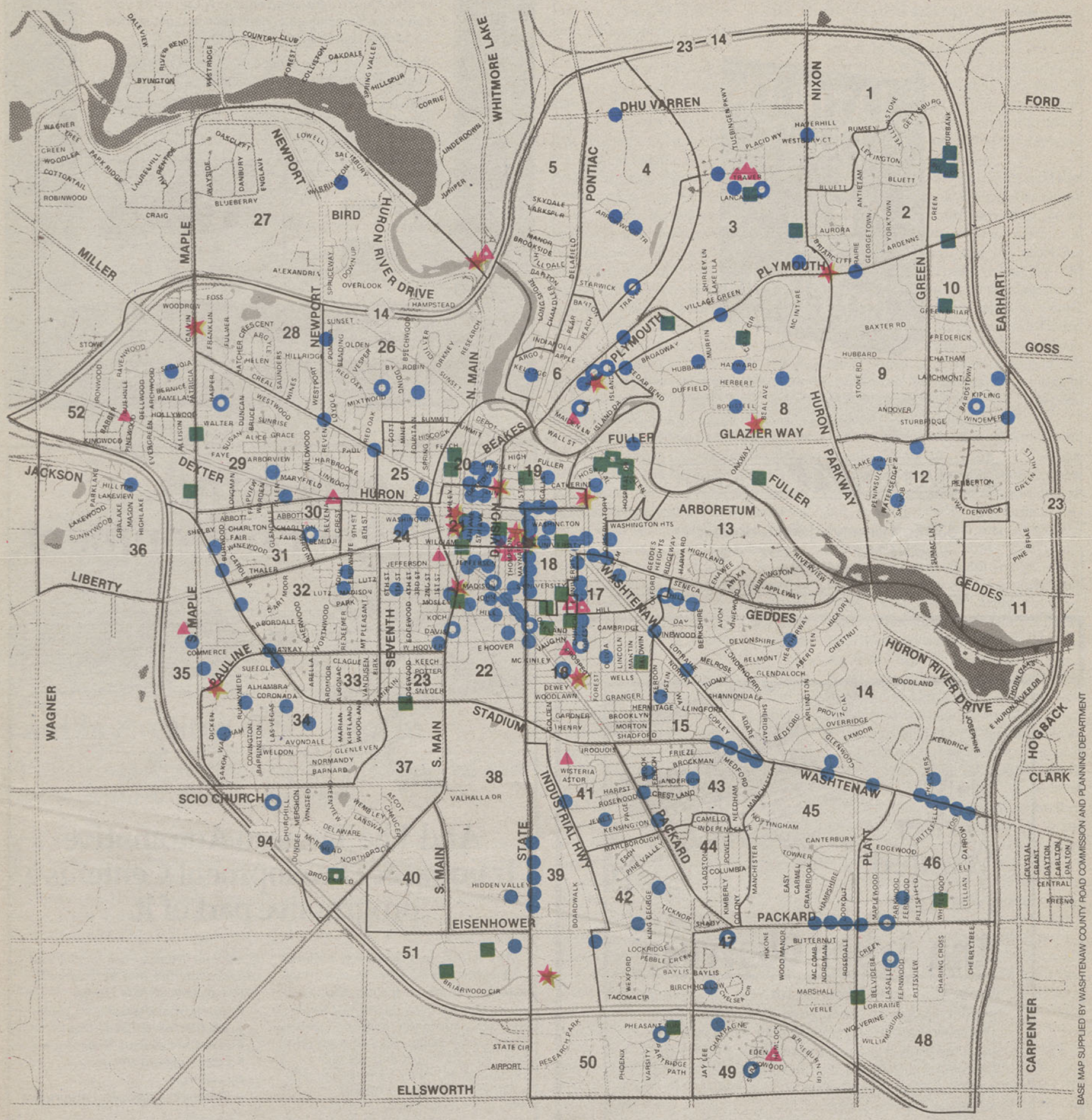

KEY

- Burglary
- Attempted Burglary
- Sexual Assault
- Attempted Sexual Assault
- Vehicle Theft
- Attempted Vehicle Theft
- Robbery

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JUNE CRIME TOTALS

(includes attempts)

	1988	1987
Burglaries	162	180
Sexual Assaults	17	8
Vehicle Thefts	38	48
Robberies	16	15

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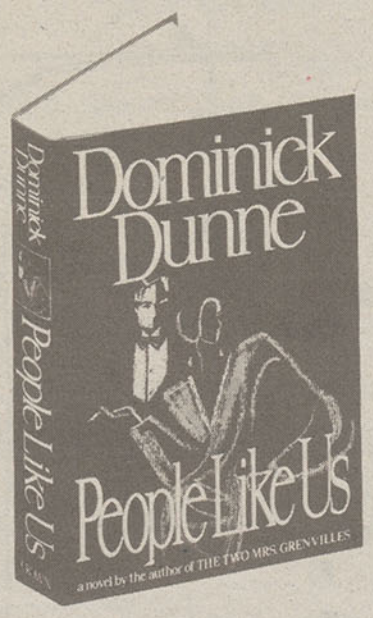

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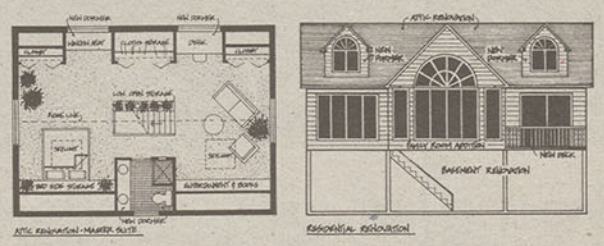

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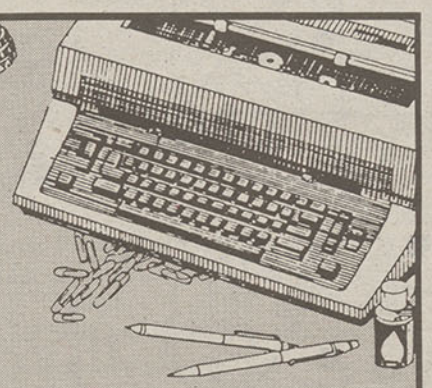

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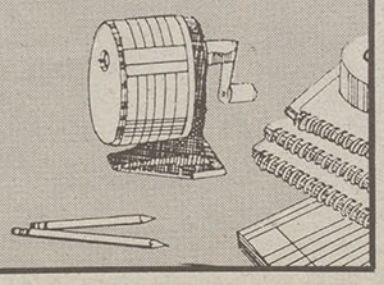

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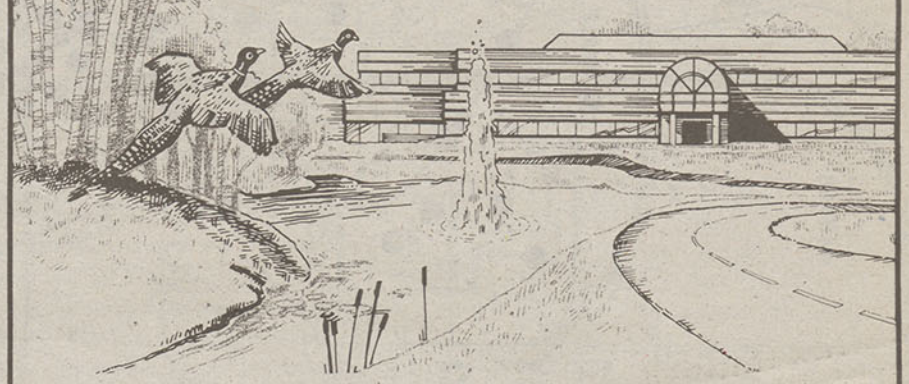

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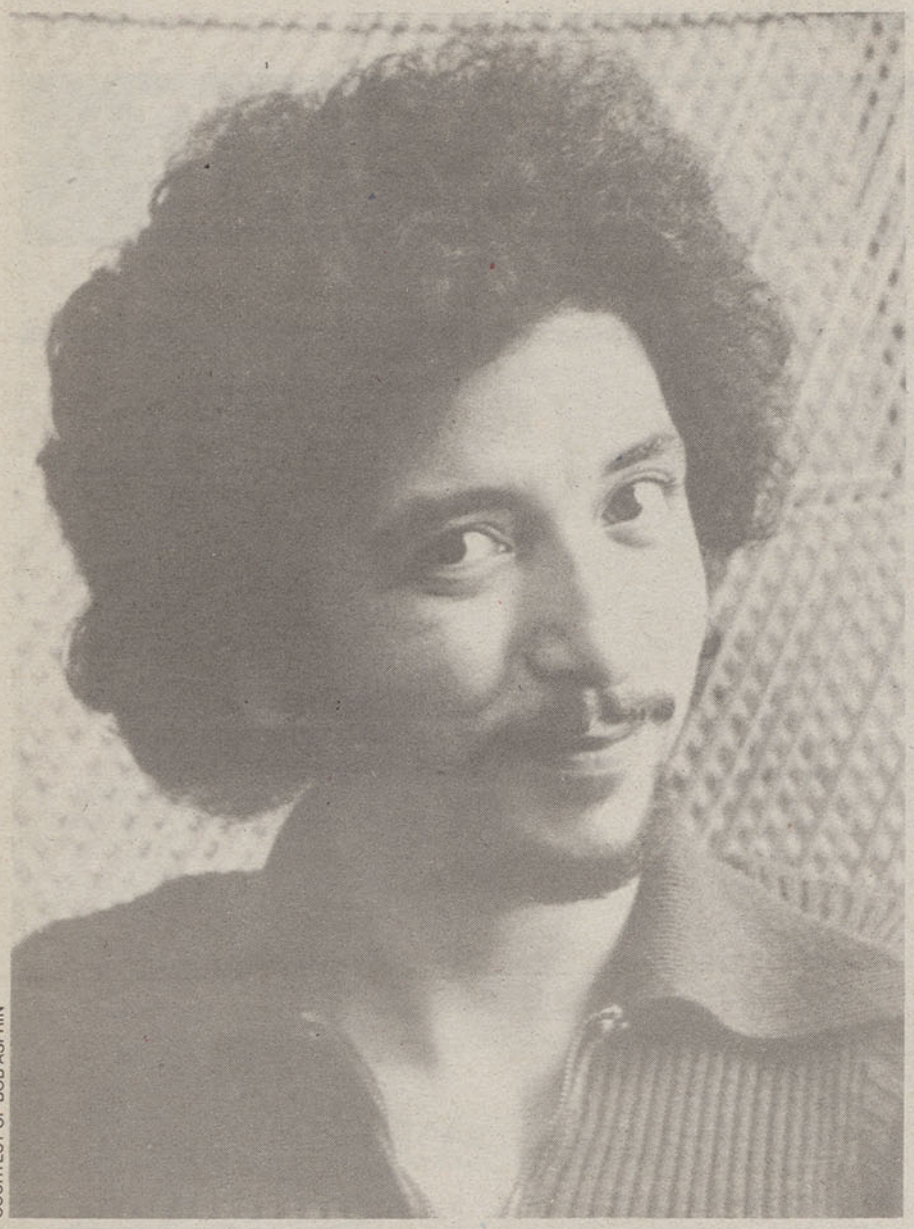

COURTESY OF BOB ASPRIN

Fantasy writer Bob Asprin

A one-time Xerox accountant is a global star in the fantasy fiction business.

Bob Asprin's one-room office is behind an old wooden door with a frosted-glass window, on the second floor of the Nickels Arcade. A small, discreet typed sign near the door handle reads "Room 232, Myth Management."

It's one of Asprin's jokes—a punning reference to his highly successful "Myth" series of fantasy novels. Asprin, forty-two, loves jokes and courts the unusual. Olive-skinned and dark-eyed, he sardonically describes himself as resembling a cross "between a Klingon and a terrorist"—a reference to the menacing looking aliens of "Star Trek." Wearing white cotton pants and a pink shirt open at the throat to display a gold and opal necklace, he sits behind an L-shaped desk piled high with stacks of paper, a sophisticated stereo system, and piles of fan letters. Asprin gets a lot of fan mail. In addition to his own Myth series, he and his wife, fellow writer Lynn Abbey, edit *Thieves' World,* a second series, so popular that it has its own shelf at every Waldenbooks store in the country.

The office walls are hung with pictures of unicorns, voluptuous ladies in various states of undress, and dragons. The plants are badly in need of watering. From a corner of the desk, a grinning, green-scaled, six-inch horned demon leers at whoever sits in the single visitor's chair facing the grinning author. But it isn't here that Asprin does his best talking. He gleefully leads guests out the door, down the worn steps of the arcade, and across sunswept streets to a small cafe, where the help doesn't mind that he takes up a table for hours, talking about writing, books, business, or whatever takes his fancy as he drinks cup after cup of coffee and chain-smokes Benson & Hedges.

Asprin's parents arrived in Ann Arbor in 1929, and he and an older sister were born here. They were, he says, the only Irish-Filipino kids on the block—indeed in the whole city. His father worked as a machinist in Chelsea, while his mother taught in the Ann Arbor schools.

He attended the U-M ostensibly as a natural resources major, but he "really majored in poker," he says. He joined the ROTC and played soldier. "It lasted a roaring two months [until I] got bounced out on a medical-intestinal problem. I took the honorable discharge and went to work for Xerox."

Asprin never finished his degree and doesn't regret it. "I've never really gotten into the idea that you have to have a college degree to be a person," he says. What was supposed to be a summer job with Xerox stretched into twelve years with the mega-company. Starting with a menial job in accounting, he eventually moved up to supervise the department, filling his spare time with fencing, watching movies, reading, and attending sci-fi conventions. He joined the Society for Creative Anachronism (SCA), where his chosen medieval role was "Yang the Nauseating, Ka-Khan of the Mongol Horde." His dashing looks, evil grin, and low, dry chuckle encouraged rumors in SCA circles that he was a white slaver—or a narcotics agent.

Asprin has since given up the SCA to redirect his penchant for swashbuckling into writing and editing. In the process, he has won a sizable following in the global subculture of science fiction and fantasy buffs. Both science fiction and fantasy specialize in epic battles between good and evil set in lavishly detailed escapist worlds. But fantasy draws on mythical, medieval-inspired themes rather than on science fiction's futuristic, speculative technology for its texture. Probably the best-known fantasy series (the model for many other works) is J. R. R. Tolkien's *Lord of the Rings* trilogy.

Writing was "something I always wanted to do" Asprin recalls. But he credits science fiction author Gordon R. Dickson with getting him started in his transition from accountant to free-lance mythmaker. At a sci-fi convention, "I did the typical fan bit, walked up to him and said, 'Here's an idea—I think you can do a book on it,' " Asprin recalls. "I know now, of course, that writers don't need anyone else's ideas—ideas are the cheapest commodity. He told me, 'Why don't you write it?' I didn't know this was a brush-off. Ninety-five percent of the people you say that to, you never hear from again. I went home and wrote up a couple of chapters."

The result was *Cold Cash War*, which was sold to St. Martin's Press and made an adequate showing for the fledgling author. Within three years, Asprin was making enough money from his writing to leave Xerox and take his first flight as a full-time author.

That first attempt lasted almost three years. Then "the bottom fell out, and I was back in the job market." What caused the science fiction market to slump? "Star Wars," Asprin says gloomily. "This was a big boom for the science fiction world. [Publishers] went out and picked up a lot of manuscripts, but they didn't do as well so they cut back on their lists." Asprin, one of the authors who had been expected to swell the science fiction flood, found himself high and dry.

He went back to work as an accountant, this time with NET-TV, while writing in the evenings. About 1980, he managed to sell the idea of an anthology of stories that take place in a common fantasy universe but have no common story line. He would get different authors to write short stories based on his fantasy world, collate them, and have something for everyone. That was *Thieves' World*.

Then, Asprin convinced his publisher to let him try a book of humorous science fiction. It took some convincing, he recalls. But *Another Fine Myth* was favorably received, and the series has since grown increasingly popular. Its main hero, Skeeve, is a bumbling Everyman—a naive innocent adrift in a world of wiseacres, sorcerers, unthinking soldiers, and bureaucrats. Asprin's most recent volume, *Myth-Nomers and Im-Pervections*, sold out its first printing of 50,000 copies within weeks of its publication last Thanksgiving.

Thieves' World and the Myth series allowed Asprin to return to full-time writing. He says his readership stretches from eight-year-olds to retired admirals but is most heavily concentrated between junior high and mid-college age. "The numbers [of books sold] don't translate into reality until you get invited to another country and see your stuff and think, 'Gee, people really read my stuff.' " But stung once in the book business, he has diversified his skills. He's got his finger into pies as varied as comic books, fantasy board gaming, fantasy figurines, computer games, and a possible movie based on some of his Myth series. He's even dabbled with the idea of managing other fantasy writers' literary estates. "A lot of authors don't have kids to leave their property to," he explains. "All the family is embarrassed by their fruitcake who writes fantasy . . . and someone has to manage the fantasy property for them."

Asprin also lectures on the science fiction/fantasy convention circuit—he says he attends about thirty-five conventions a year. "It's a very strange situation, because as a minor celebrity, you're caught between being a demigod and a nobody. At a convention you're a superstar, but if you get caught outside the hotel, nobody knows you from Adam."

At conventions, he's known as a hard-drinking, hard-smoking partyer. But off-stage, he enjoys gardening around his Ann Arbor home, spending time with his wife, his seventeen-year-old daughter, and his twelve-year-old son. "I go through a gallon a day of milk. At home, I'm actually real dull folks," he says.

"It's a weird way to make a living," Asprin admits of his career in the fantasy business. But it has its advantages. "The fame makes it interesting. I'm still new enough to the game that it's a real kick to me. It's still a real treat. I have no desire to be rich and famous after I'm dead."

—Randi Weiner

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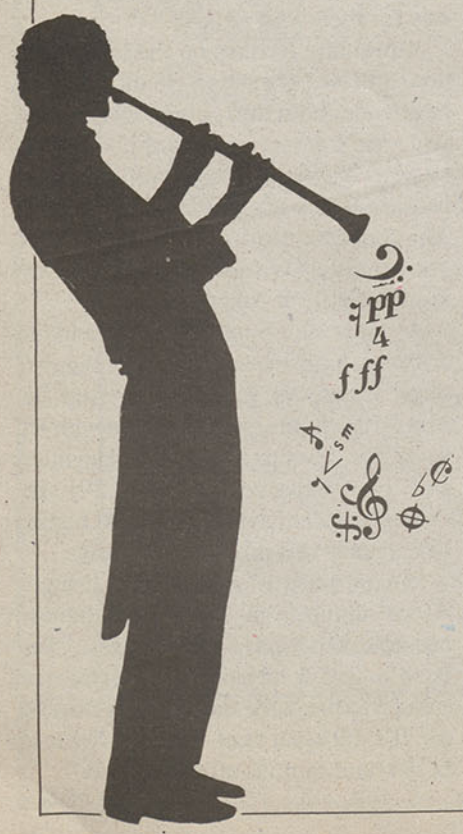

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PETER YATES

Evolution of an Artist

How Mark Braun, a middle-class kid from Flint, became acclaimed blues pianist Mr. B

By DON MACMASTER

It is a hot summer afternoon, and Mark Braun and his black baby grand piano are a considerable presence in the front room of his house on West Washington Street. Braun, better known as "Mr. B"—"Ann Arbor's preeminent boogie-woogie and blues pianist," as one local reviewer has called him—is halfway through his fifth cup of coffee. He is getting ready for a show tonight at the Soup Kitchen, a blues club in the warehouse district of Detroit.

"I'm a little nervous about this gig, to tell you the truth," he says. "They draw a real serious blues crowd down there." Blues, to its followers, is like God or time—it can't be defined. It can be described, however, and often is, as music that is earthy, funky, tasty, nasty, shouting, screaming, stomping, or just plain hot. A serious blues crowd wants to be moved on an emotional level. Braun's job is to move them.

Like an actor rehearsing his lines in the shower, Braun sits at the piano and lights into the middle of "After Hours," an old Erskine Hawkins blues piano classic. He is barefoot. The T-shirt and shorts he is wearing look tight on his linebacker's frame. His concentration is intense, and the sound is rich in power, speed, and feeling. Suddenly, he stops and looks up.

"What time is it getting to be, do you know?" he says.

One night, Woody Harrelson, who plays Woody the bartender on "Cheers," was on Johnny Carson's show. He played a boogie-woogie piece on the piano, and when Carson asked where he had learned to play like that, he said, "Oh, a guy named Mark Braun taught me some things." Looking through Andy Warhol's *Interview* magazine last summer, Braun saw himself mentioned as an artist to watch for in the future. In more than a decade of hustling, he's played on National Public Radio, toured Europe, been a headliner at a national festival in Mexico City, and played clubs and festivals all across Canada and the United States. He's also recorded four albums—"B's Bounce," "Detroit

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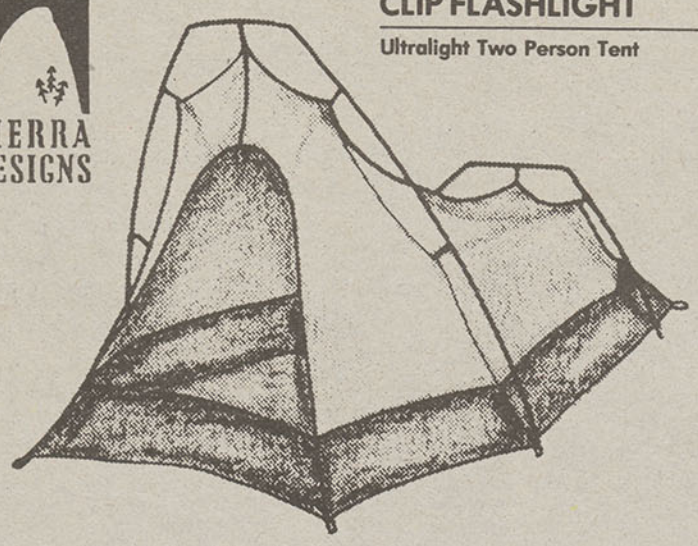

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MR. B *continued*

Special," "Shining the Pearls" (which *Living Blues* named top radio album of 1986), and "Partners in Time," with legendary jazz drummer J. C. Heard, due out this summer.

The collaboration with Heard, which included jazz trumpeter Marcus Belgrave, is a measure of Braun's respect from his peers. In addition to his solo blues performances, he has also crossed musical genres to perform with big-name singer-songwriters like Claudia Schmidt and Greg Brown and underrated rockers like local guitar virtuoso George Bedard.

The big red house across from Slauson Intermediate School that Braun shares with Jane Taylor, his girlfriend of six years, is the most tangible sign of the success his mobility has brought him. But it hasn't just happened. It's the result of a lot of work, contacts, talent, and an exacting professionalism.

The moving man arrives with the U-Haul truck at 6:30 p.m. In spite of the facts that the Soup Kitchen has a piano and that no one in the crowd is likely to know the difference, Braun has decided to truck his own piano to Detroit. His rationale is that his piano will sound better, and that because it's familiar he will play it better, and so he will make a better showing. But his Yamaha baby grand is worth probably ten times what he is getting from the gig, the cost of the U-Haul and the gas is coming from his own pocket, and with all the loading and unloading he can count on not getting home till at least four in the morning. Still, it's worth it to him—though that doesn't stop him from fretting.

"Careful," he cautions the movers as they tip the piano up on a dolly.

"Watch it," he says as they maneuver between the albums and the staircase.

"Easy," he says as they bump out the door.

"Go slow," he says, as they go up the ramp.

"Okay," he says, relieved, after they have it strapped in along one wall. "I hope it's not too out of tune."

Braun's fierce commitment to the details of his performance coexists with an almost reckless sense of adventure. One January he and some friends spent four days and three nights camped out in tents on the tip of the Keweenaw Peninsula, the northernmost spot in Michigan. Another time, he sparred a round with Rickey Womack, a boxer from Livonia who later won the light heavyweight crown, surviving three minutes in the ring without going down. He has swum in the Amazon and had his pocket picked in Peru. But some of his toughest trials have been on the road as an itinerant piano player.

Sitting in a hot, upstairs dressing room at the Soup Kitchen, about to go onstage with drummer Andy Conlin and Kurt Kronhke on stand-up bass, he recalls a recent trip to Calgary, Alberta.

"I'm playing in a club that's strippers

PETER YATES

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PETER YATES

Braun's annual street concerts at the art fair date back to 1982. After hearing him perform that year, friend Dick Siegel (seated at left with guitar) urged Braun to make his first record.

all day every day, right up until you start playing at night, and I'm staying in a flea-bag hotel. There's lipstick on the glass in my room. No screens on the windows. It's filthy dirty. There's holes in the sheets. It's a transient hotel right next to a railroad line on the edge of a town that's flat, dusty, ugly, and funky looking.

"The night before, the guys that were hired to play drums with me—who were pretty bad, but real nice guys—had gotten fired by the owner. They'd also had two hundred dollars stolen from their room while they were onstage playing.

"The next night, there's these three bikers in there, two of them bigger than me—big, big men—and the other one just nasty and regular-sized. And they're drunk. Not falling down drunk, just surly drunk. I'm in the middle of playing this cute little ditty by Roosevelt Sykes called 'I Like the Way You Did How You Did What You Done Last Night' when the biggest one says, 'Whoa . . . *Whoa!* . . . *Stop!* . . . *Hold it right now!*' So I stop, and he says, 'Y'know, a lot of us spend half our lives in elevators. The last thing we want is to come to a blues bar and hear elevator music.' "

Braun drums his fingertips on the table as he remembers the insult. His voice is edgy. "I thought for a second, then I just snapped. Over the mike, I said to the guy, 'Who the ---- do you think you are? Shut the ---- up. You gotta be one of the stupidest fools I ever laid eyes on. You're a waste of my eyesight.' "

Braun runs his hand through his close-cropped hair. "So there I was. Once I said it, I was on front street. The bartender's not doing a thing. The bouncer's not doing a thing. They're both concerned about their personal safety. I'm out there alone."

The biker backed down, much to Braun's relief. He shakes his head, the way people do recalling a near-miss with violence.

"Six nights and one afternoon—seven gigs in six days—in that one place. It was pure misery." He looks up. "It tests your commitment, it really does."

But then he brightens. In spite of his many adventures, Braun remains basically a down-to-earth guy from a middle-class family in Flint who loves to entertain, play the piano, and enjoy life as much as he can. He is not the tortured-artist type, and he generally doesn't get too heavy about who he is and what he's trying to do.

"I don't want to put too much importance on it. I didn't invent the Jarvik heart, or anything like that. But if I didn't believe that what I was doing was giving something good to people, I'd be doing something else. It makes you feel good if, during the course of a night, five hundred people come through The Ark in a couple of shows and they have a great time. You see 'em all leaving smiling, buzzing, talking with their friends. You've created some energy. And I feel that's what happens at the art fair."

Braun has played his piano on the street during the fair every year since 1982. "You can take a group of people that otherwise are just walking by over a piece of pavement, and for a few moments you can take that place and time and go—CRAZZK!—to it, and get everybody having a great time. And then they just walk on by. But there's a few moments that they spend that'll hopefully be a good memory for them or will inspire them to do something good. It's a good vibe, a good feel. That's why I think I do it.

"What time is it getting to be?" Braun asks suddenly.

Told it's five to nine, he gets up quickly. It's time to go. The show starts at nine. At the head of the stairs to the stage, he turns and grins.

"I'm excited," he says. "This is gonna be good."

Mark Braun, thirty-one, grew up in Flint. His father, now retired and working on his first novel, ran a successful insurance agency that bore the family name. Growing up, Mark's main interest was baseball. He pitched on a Little League team that included Rick Leach and Gene Johnson, who would be standouts at the U-M a decade later. But Braun's dreams of baseball glory got sidetracked in the eighth grade, when his family acquired a piano. At first, he only played around with it, but then the director of the family's church choir showed him how to play a popular rock tune from the era, "Southern Man" by Crosby, Stills, Nash, and Young. Braun began to get interested. He learned the blues scale—C, E-flat, F, F-sharp, G, B-flat, C—and the most basic lefthand rhythm, called a shuffle. He was working on coordinating his two hands when his dad unwittingly brought home a gift that completely sold his son on boogie-woogie and blues piano. It was a Jimmy Yancey recording called "Chicago Blues Piano."

"It was such an amazingly lucky gift to have gotten," Braun recalls. "Because I don't think my dad had any idea who Jimmy Yancey was. He just liked the title and the album cover. But Yancey plays a real simple style that's kind of easy to imitate, so I started learning off that record. From the minute I started hearing blues piano, I *loved* it. It just felt so good—like a massage or something."

Braun's first high school band called themselves "The Schnozz Bros. Blues Band." "There was one Jew, he had a big nose, one Italian, he had a huge nose, and me—I have a fairly prominent proboscis myself," Braun explains. "We played Grand Funk, because they were from

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COURTESY OF MARK BRAUN

Vernon Harrison, better known as Boogie Woogie Red, was Braun's first teacher. As a high school student in Flint in the early 1970s, Braun drove to Ann Arbor every Monday night to hear Red perform at The Blind Pig, often staying afterward to practice his own playing while Red gave advice.

Flint, plus some Allmann Brothers and Led Zeppelin."

Later, Braun joined an otherwise all-black band called "The Greg Williams Experience." But by far the high point of his late high school years was meeting Boogie Woogie Red in the basement of The Blind Pig in 1974.

Boogie Woogie Red, whose real name was Vernon Harrison, was the first barrel-house boogie-woogie and blues piano player Braun had ever met. The attraction was magnetic. A black man from Detroit who pursued his muse his whole life without benefit of a safety net, Harrison had during better times toured nationally with another Detroit bluesman, John Lee Hooker. But by the time Braun met him, he was a regular on Monday nights in the basement of The Blind Pig.

Every Monday night, Braun would either hitchhike down from Flint or borrow his parents' Buick Electra to be at The Blind Pig. He didn't miss a show. Sometimes there would be just two or three people there, but Braun would still sit in the front row, sipping Scotch whiskey and drinking in a genuine blues experience. Most of all, Braun saw Harrison/Red as someone he wanted to learn from.

"Because he was drunk, his decorum suffered," Braun recalls. "But he was not an evil guy. I used to stay afterwards and practice with Boogie Woogie Red after the bar closed. Because he was too drunk to drive home, he would often sleep on a cot either right on the stage there or in the office. He'd smoke a little weed so he'd be hungry enough to eat, because he knew he had to eat something, then he'd eat a roast beef sandwich and lie down on his cot and I'd play and he'd make comments lying on his cot."

Braun moved to Ann Arbor as soon as he graduated from high school. His desire to learn piano was matched only by his need to perform. One Monday night at The Blind Pig, Red and Larry Manderville, who still plays regularly at the Earle and the Bird of Paradise, were playing four-hands piano side by side. Right in the middle of a song, Braun—unable to hold back—went up on the stage, sat down, and tried to join in. Both musicians got up and walked off the stage.

Braun was left to carry on alone, which he did. But he recalls the mood of the crowd was definitely, "You're a jerk, and you messed up a good vibe." When he finished, no one applauded. That was his first public appearance in Ann Arbor.

On another Monday night, when Braun was practicing with Red, Steve Nardella came into The Blind Pig. Probably Ann Arbor's most enduring and committed rocker, Nardella was between bands at the time. He recruited Braun, together with George Bedard, Ted Harley, and Andy Conlin, to form the Steve Nardella Band. The group produced some of the most memorable performances on the local club circuit—Flood's, Rick's, Joe's, and the Second Chance—in the late 1970s and early 1980s.

Braun was attending the U-M when he joined the Nardella band. He used to sneak into the basement of the Modern Languages Building at night to practice, because the piano there had the large, echoey sound he liked. Because "college wasn't leading anywhere for me," he dropped out after four terms. He gave piano lessons and painted houses to supplement his band income. He traveled to meet blues idols such as Sunnyland Slim, Blind John Davis, and Little Brother Montgomery. He learned the history of boogie-woogie and blues piano from them, along with the techniques of the tradition, such as stride, a distinctive left-hand rhythm. Then he came home and practiced.

"I loved all those old guys so much," he says. "I loved the idea of being a solo piano player. To be able to entertain a crowd all by yourself, play on your own, and go in any direction you wanted at any

second, musically—that's what I was always building up to. But I didn't realize it for a long time."

The 1982 art fair was a turning point. It was one of the first times Braun played solo publicly. Dick Siegel, one of his closest friends, had recently released an album, "Snap!" After hearing Braun's art fair performances, Siegel told him that he ought to make a record, too.

"I had never, honest to God, thought of that," says Braun. "It never crossed my mind. But I was getting tired of playing in the band, so I decided to do it. I made a record. Produced it myself. Paid for it myself. Arranged for the art work. Did every aspect of the production myself. And while there are certain things on that record that I don't like too much anymore, there are still things there that I'm proud of and like a lot."

Braun quit the Nardella band. He held a record release party at The Blind Pig when the album came out and then, two weeks later, took off for Europe. With no invitation or advance warning, he flew into Amsterdam. There he called Martin van Olderen, whose Oldie Blues label reissued blues and boogie-woogie piano recordings. Braun had seen van Olderen's name on the back of the Oldie Blues albums he bought.

"I called him on the phone and said, 'Can I come over?' and he said, 'No.' He'd never heard of me. He was busy. And I said, 'Aw, c'mon. Please? I just flew all the way over here.' He said, 'All right. If you hurry. Right away.' So he gave me directions and I took a train out to his place. I got out there and I was amazed. He had a whole wall full of seventy-eights—there must have been thousands of them—every blues and boogie-woogie seventy-eight you could imagine. I was just like the proverbial kid in a candy store. 'Let me listen to this. Let me hear this.' I was going nuts. When he saw how enthusiastic I was about it, he started to warm up to me. Then finally he said, 'Well, let's play your record.' I had a whole box of them there with me. We played it, and he loved it. He just went nuts. He got on the phone instantly and called Austria, Germany, all these places, and he set up connections for me. At the end of that trip, Martin van Olderen wanted to record me."

"Detroit Special" was that record. Though it was distributed all across Europe, perhaps the most important outcome of that second album was back in Ann Arbor. Braun's European campaign convinced Ann Arbor artists' manager Jim Fleming that Braun was serious about a career as a solo performer.

A sturdily built man with an understated style, Fleming started booking acts while he was a student at MSU. Later, he co-owned the Black Sheep Theater in Manchester, using the booking business to keep the theater going. Fleming and Associates now books the Montreux Jazz Festival in Detroit, Duck's Breath Mystery Theater, Chicago's Second City, Greg Brown, Claudia Schmidt, and Ramblin' Jack Elliott, among others. Far more aspiring musicians want to be represented by Fleming than his agency can handle. But shortly after Braun got back from Europe, Fleming agreed to act as his booking agent.

"When I first saw B," says Fleming, "he was playing with the Steve Nardella Band, which I still feel was one of the hottest groups this city has ever known. What I noticed first was his innate showmanship. It didn't seem to be anything he was forcing or had preconceived. It came naturally. I was also impressed that he had respect for the tradition, that he cared enough to know the history and could communicate it to the crowd. I saw B as someone who would improve, who would work at improving. And he has. One of the real assets B has is that he works hard on his own career."

Signing with Fleming has made a big difference in Braun's income. The agency can book a string of gigs in advance, making it possible for Braun to go on the road and work steadily for two or three weeks

COURTESY OF MARK BRAUN

Braun played in rocker Steve Nardella's band in the late 1970s and early 1980s. Ann Arbor artists' manager Jim Fleming, an admirer of the band, first noticed him there, and later became a key force in his solo career.

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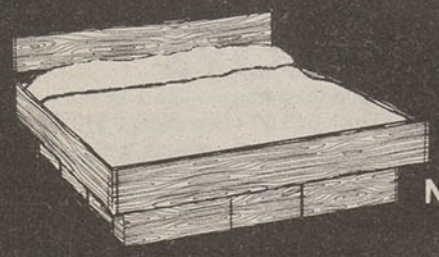

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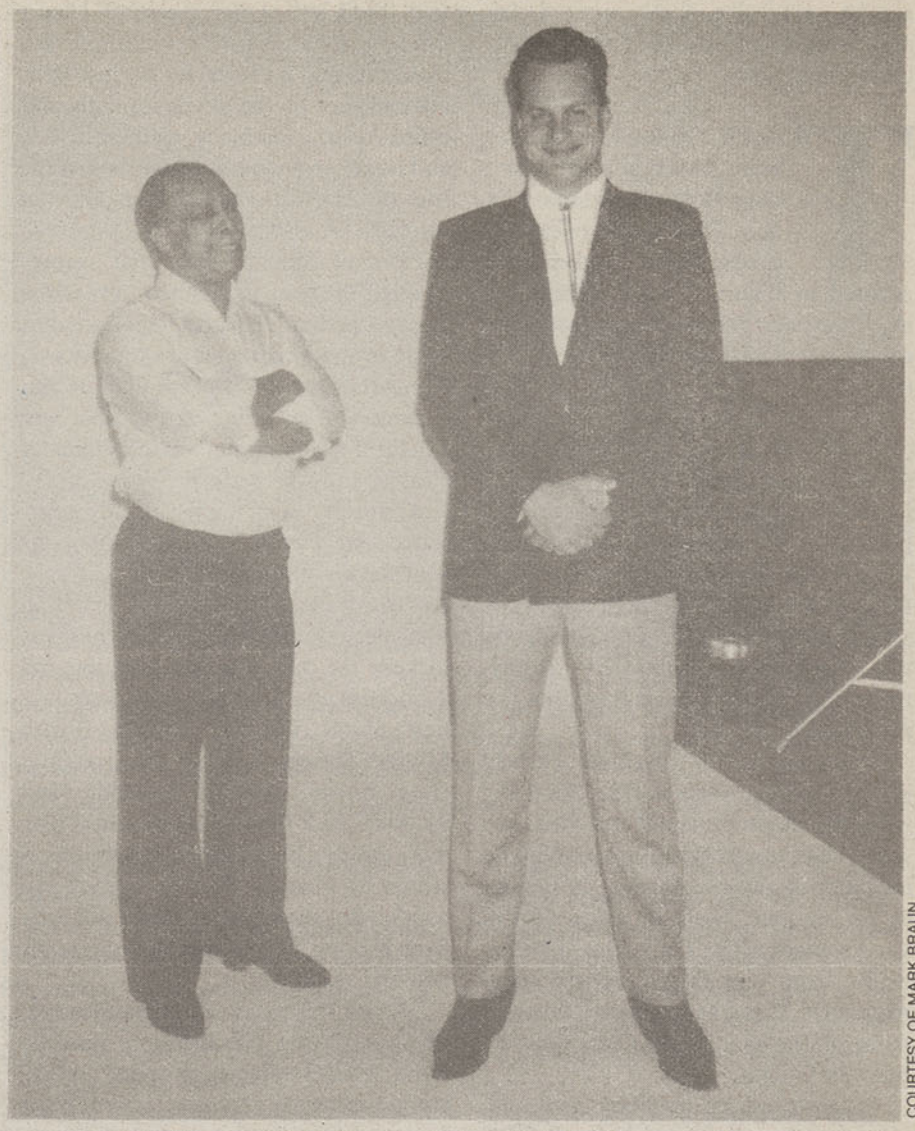

COURTESY OF MARK BRAUN

Legendary jazz drummer J. C. Heard collaborated with Braun on his newest record, "Partners in Time," due out this summer. It could be the hot album Braun needs to break into the national blues market.

at a time. There is also a lot of credibility in being represented by a nationally known agency. Fleming's specialty is folk music, and with his help, Braun is now well established on the U.S.-Canadian folk circuit. What he needs to do next, he and Fleming agree, is to penetrate the national blues market. The best way to do that is with a hot album or hit single.

"Partners in Time," Braun's new album with J. C. Heard, could be that vehicle. Though Braun's not making any comparisons, its bluesy feel and high-caliber musicianship remind some people of "Strong Persuader," blues guitarist Robert Cray's big crossover hit of last summer.

Heard, a seventy-year-old jazz drummer from Detroit, is the last of the great swing drummers. He has played with Duke Ellington, Count Basie, Charlie Parker, Billie Holiday, Sarah Vaughan, and Dizzy Gillespie—to name just a few. Heard is a bull-necked man, proud, personable, and professional, and watching him play drums is like watching a force of nature at work. How does he feel about the new album?

"Well, it's got that feel," Heard says. "And that's something you can't fake."

It's last call at the Soup Kitchen. Braun, Andy Conlin, and Kurt Kronhke are near the end of their third and final set. They have been playing since nine, and it is now two in the morning. The crowd is clamoring for emotion.

"Go way back."

"Show us feeling."

"Break it down."

"Say what happens every day."

Braun bends over the Yamaha's keyboard, his face red with effort. He is working hard with his right hand, coming through a complicated passage of finesse playing. It's as if time is suspended. Then he comes down off the high end and kicks in with his left hand, and the power and momentum is like a big graceful horse coming down a hill, and everyone in the bar is on level ground, galloping toward whatever it is that makes them feel good. They begin to shout in unison.

"Go, go, go, go, go, go, go!"

Empty beer glasses and pitchers of beer are bouncing on the tables. All eyes are on Braun as he reaches the peak and breaks back. The end of the piece is lost in shouts and stomping.

"Hah!"

"Yes sir!"

"Ain't nothing wrong with that!"

Braun turns and smiles at the hoopla raining over him and his band. The look on his face is pure pleasure.

"You want to slow it down a bit?" he asks the crowd.

"No! Keep it going! Don't slow down!"

Braun laughs with pleasure and launches into "Roll 'em Pete," a screaming boogie-woogie piece. ■

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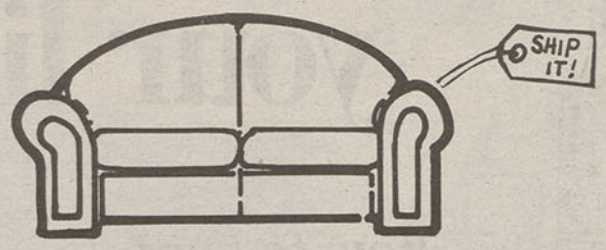

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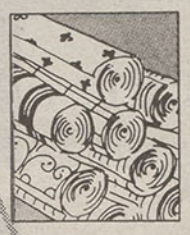

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COURTESY OF MARK BRAUN

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Tuesday, August 16
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Alcoholism and drug addiction affect all of us. Whether it's a friend, co-worker or a family member, most of us know someone who has a drug problem. This session covers all the issues involving drugs, including: what chemical dependency is; its physical aspects; the family's involvement; and how to get help.

For more information, please call 572-4300.

These lectures are sponsored by Catherine McAuley Health Center's Chemical Dependency Program.

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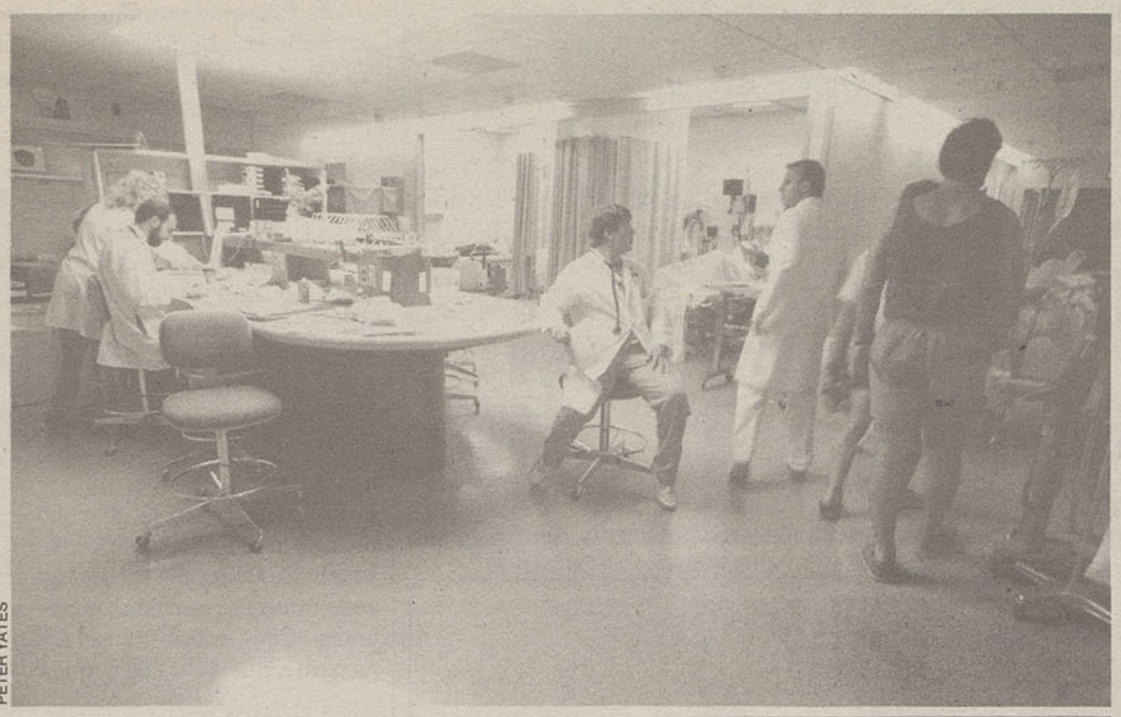
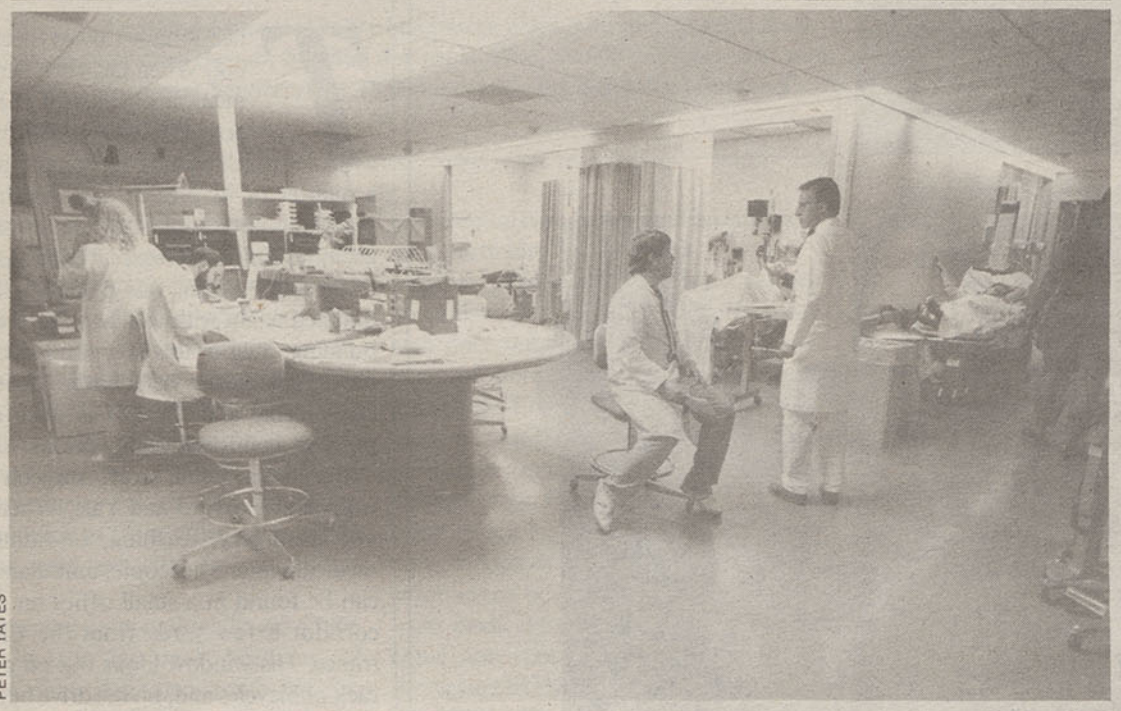


PETER YATES



PETER YATES

Backstage at the Emergency Room

The U-M's ER has flourished as emergency care developed into a crucial medical specialty. But cost-cutting pressures may bring its growth to an abrupt end.

In a small conference room separated from a larger work area only by white dividers, six members of the Emergency Room (ER) staff at University Hospital debate the results of a disaster drill held the previous Saturday. It is the weekly staff meeting, and as usual most of the talk focuses on the interactions between the Emergency Room and the rest of the medical center. In a hospital with elevators that can talk, a million square feet of space, 8,700 full-time employees, and 30,500 inpatient visits projected for fiscal year 1988, coordinating the efforts of physicians, nurses, and staff members is a dauntingly complex task.

Since the new hospital was built two years ago, the ER has not had to face a disaster. The federal government, which required the drill, defines a disaster as ten or more critically ill patients arriving at one time. The closest was the Briarwood tear gas incident last spring, when forty people came to the ER—but only two were ill enough to require treatment. The last real disaster at University Hospital was in 1983, when a group of eighteen burn victims was airlifted from Nigeria after an industrial accident. In disasters, as in many everyday emergencies, the resources of the rest of the U-M Medical Center must be called upon. A staff member reports that in last week's drill, the on-call surgery staff failed to show up. But it turns out that the surgeons had been told to stay with their patients and not to appear in person. Each of them, as the plan called for, had checked to be sure that he or she was not really needed. So the drill had gone reasonably well after all, and the meeting moves on quietly.

The question that finally brings passion to the staff meeting does not concern the treatment of patients, but rather which of them should receive flowers and apologies when they are required to wait for hospital beds after being treated in the ER. (One of the emergency room's functions is to act as a shock absorber for the hospital at large, providing backup beds and care while patients wait to be admitted.) As one staff member explains, patients see the hospital as one operation, even though the ER has no control over how long a patient must wait. The solution comes down to caring for patients in the ER while they are waiting for a bed—and apologizing.

By HAL KANE

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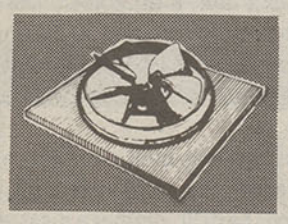

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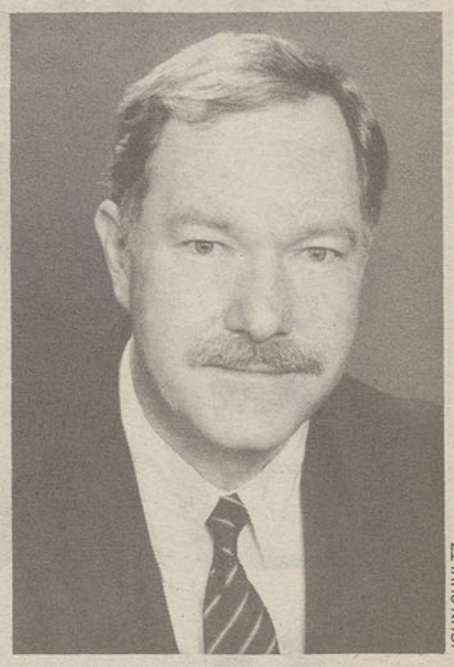
EMERGENCY ROOM *continued*

The following morning and throughout the week, the cause of the problem is evident. Every one of the medical center's 888 beds is full (and all the beds at St. Joe's, too), and the emergency room is busier as a result. But whether or not the rest of the hospital is busy, the ER is always active. In general, about two-thirds of ER patients are seen between 10:00 a.m. and 10:00 p.m.; weekends are slightly busier than weekdays; and summer months are somewhat busier than the rest of the year. Last year, a total of 40,000 patients used the U-M Medical Center's Emergency Services. Another 6,000 people used the adjacent Adult Walk-in Clinic, and 12,000 children were brought into the Pediatric Walk-in Clinic. In all, 58,000 people showed up without appointments, needing more or less urgent care—nearly 15 percent of the medical center's 400,000 outpatient visits.

The ER hasn't always been this big. When Dr. Rich Burney, medical director of the ER, arrived twelve years ago, the University Hospital ER was a quarter of its present size. As the demand for—and sophistication of—emergency treatment increased, the ER's space in the old hospital was doubled. It was doubled again with the move to the new building. Just in the two years since the move, emergency visits have climbed by 20 percent, and the ER is once again pushing against space limitations.

Burney is a tall, gruff surgeon who trained at Harvard and Yale. When he's not in surgery, teaching, or riding the medical center's helicopter ambulance, he can be found in a small office on a side corridor a few yards from the ER entrance. His window looks out on a long rack of bicycles and, on the drive beyond, three bulky ambulances packed with elaborate medical gear and staffed by highly trained technicians.

The boxy ambulances are both symbols



JOHN SHULTZ

"When I was a kid, if you broke your ankle, you did not go to the hospital," recalls Rich Burney, medical director of the U-M's Emergency Services. "Today, the system has recognized that emergency care is an entitlement."

PETER YATES

The U-M ER has quadrupled in size in the last twelve years, and patient visits have jumped 20 percent since the new hospital opened in 1986. 40,000 patients a year now use the U-M's Emergency Services, and 18,000 more use the adjoining adult and pediatric walk-in clinics.

and agents of the ER's transformation from a neglected stepchild to the cutting edge of medical care. Just two decades ago, most ambulance services were part-time businesses—often operated as adjuncts of funeral homes—using sleek but low-tech Cadillacs equipped to do little more than pick up injured or ill people and move them to a hospital. Similarly, most emergency rooms had no regular staff; physicians from other parts of the hospital were expected to respond as needed.

The turning point nationally was a 1966 report by the National Academy of Sciences that described traumatic injuries—those incurred in auto accidents, for example—as "the neglected disease of modern society." A follow-up report six years later added that "emergency medical services is one of the weakest links in delivery of health care in the nation."

In response, the federal government supported development of a system of emergency medical services (EMS) vehicles, patterned on the Army's MASH units, that were capable of providing immediate life-sustaining care at the scene of a traumatic injury or sudden illness. To back them up, ERs were pushed to provide constant staffing and more extensive services. The results were dramatic: in Illinois, for example, the head of the State Patrol estimated that fatalities among seriously injured motorists were cut in half during the 1970s.

Many heart attack patients who once would have died were also saved by the increasingly sophisticated EMS units. "Before 1960, if you had a heart attack and developed an abnormal rhythm, that was it," Burney recalls. "As we've developed pre-hospital care, we're correcting those rhythms on the street and bringing those patients into the hospital. A lady I operated on last Friday had a ventricular fibrillation ten years ago. She's doing perfectly well ten years later because there's a pre-hospital care system and an emergency department."

Other advances opened up new opportunities to deal swiftly and effectively with once-fatal problems. The development of potent new antibiotics transformed the ER's ability to treat severe infections. And diagnoses can be made much more quickly and much more definitively now, Burney adds, with new imaging technology that allows ER physicians to look at the functioning of every organ in the body.

As medical treatment generally has become more specialized, even minor emergencies are likely to get more sophisticated treatment. "There was a time, years ago, when people did not see emergency care as an integral part of the general, overall network of health care," Burney recalls. Most injuries were treated in doctors' offices if they were treated at all. "When I was a kid, if you broke your ankle, you did not go to the hospital," Burney adds. "Today, the system has recognized that emergency care is an entitlement. The routine things—the little finger fractures, the little ligament injuries, that would have been passed off twenty years ago, are now being repaired. Society is demanding these things, and we're providing them."

The first residency program in emergency medicine was started in 1970; before the end of the decade it had become a recognized medical specialty. But there was more involved than just demand and technology. "The big increase has been the Great Society programs enabling people to have access to care and pay for it," points out Peter Forster, administrative manager of Emergency Services. The Medicaid and Medicare programs, enacted in the 1960s to fund care for the indigent and the elderly, enabled people who previously could not

JOHN SHULTZ

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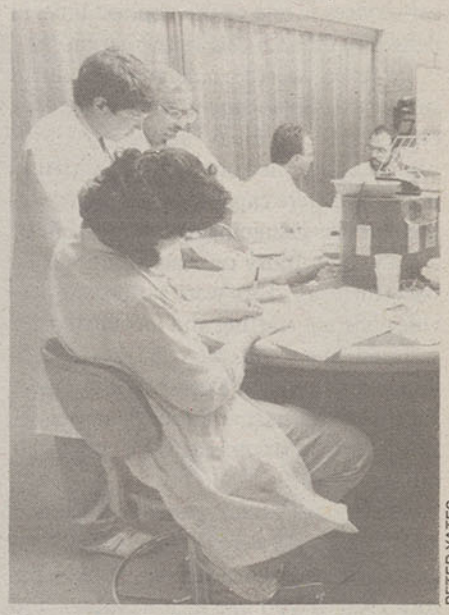
afford medical treatment to seek both regular and emergency care.

The son of a fire chief in Niagara Falls, Forster has been around emergency services his whole life. He has worked as an emergency medical technician and as a planner of emergency services in western New York. His MBA from SUNY Buffalo allows him, while keeping up with the medical side of ER services, to say things like "the cost of providing unit service is declining because we're doing more per unit resource."

Forster suspects that much of the 20 percent jump in ER visits since the opening of the new U-M Hospital is simply convenience. The old ER was on an upper floor of the Outpatient Building behind the old hospital, and the entrance could be found only by following a circuitous path around the complex. "We made it easier for people to get to it by putting it on the ground floor at the front of the hospital," says Forster. "McDonald's knew that years ago."

Forster's focus on accessibility and unit cost is part of the latest innovation to sweep emergency medicine—viewing the patient not only as a medical case but as a "customer and a guest," in Forster's terminology. ERs are seen for the first time as services, and are striving to provide for their patients' comfort and convenience as well as their survival. Forster cites the presence of ER staff people at the emergency entrance, who help patients out of their cars, help them into the ER, and make sure they are taken care of. Unlike emergency rooms of the past, today's ER is air-conditioned and reasonably quiet and comfortable.

"There's a perception that this is the U-M, this is Mecca, and that we don't have to grub around with the lesser mortals," Forster says. "That ain't the way it is anymore." He acknowledges, though, that there are clear limits to the service model of health care. "We're looking to learn from other service industries as to



PETER YATES

Emergency medicine was largely neglected until the 1960s. But since a National Academy of Sciences report in 1966 called for improved emergency care, numerous innovations in emergency room and pre-hospital care have slashed deaths from infections, injuries, and heart attacks.

PETER YATES

Emergency Services administrative manager Peter Forster works to complement high-tech medicine with helpful touches like keeping greeters at the ER entrance to help patients find what they need. "We're looking to learn from other service industries as to how to do it best," he says. "But people die here all the time—which is not something the Marriott or the Hilton have to deal with."

how to do it best. But people die here all the time—which is not something the Marriott or the Hilton have to deal with. Coming here can be an extremely frightening experience, and it's important that we keep that in mind. It's a benchmark in people's lives." But Forster maintains that "high-tech and high-touch" are not mutually exclusive. "You can be both caring in a human sense and advanced in a technological sense."

Such attention to once-neglected details underlines the fact that as the ER has grown, it has become vital to the business of the medical center. "Hospitals keep score by talking about percent occupancy," says Forster. The industry standard is about 60 percent—hospitals cannot go below that and still stay in business. Because hospitals maintain full staffs and keep all facilities ready whether they are empty or full, they have high fixed costs. An empty bed costs about 70 percent as much as a full bed. "Emergency rooms were often the back doors to the hospital, and they were often neglected," says Forster. "Now, administration is viewing the ER as a primary entrance to the hospital." About 8,000 of the approximately 40,000 patients seen annually in the ER are admitted to the hospital. That number is almost 30 percent of the hospital's inpatient "customers."

The ER also brings in "interesting cases"—patients who need highly specialized care. Those patients, in turn, allow the medical center to keep a wide range of specialized physicians on staff. "People who train in spinal cord injury get bored when there are no patients to take care of," says Forster. By keeping specialized doctors, the U-M Medical Center can offer crucial services to patients who might otherwise go without them. At the same time, it increases its teaching capacity and opens up new research opportunities.

In a small windowless room near the Emergency Room but separate from it, two energetic men sit in front of a large radio console. It is the communication center for Survival Flight, the medical center's helicopter ambulance service. The men coordinating the ER's arms to the outside world are Phil Smiley and Doug Armstrong. In the corner, a video monitor shows two helicopters parked on the flight pad on the roof of the hospital.

Survival Flight's twin-engine helicopters, which are leased from the manufacturer, fly at an average of 150 miles per hour. They cost $1,000 per lift-off, $40 per hour, and $10 per mile. Because the hospital has a Certificate of Need from the state for the helicopters, insurance companies cover the cost of the flights in the same way they cover ambulance rides. Survival Flight also has a van and three regular ambulances specially equipped for neonatal care. Survival Flight's yearly budget is about $1.7 million.

As they work, Smiley and Armstrong monitor Ann Arbor's police and fire radio frequencies. On this Tuesday, the biggest radio news concerns a garbage truck in Ypsilanti that has tipped over on its side. It is leaking gas, and there is a man caught underneath. Smiley, Armstrong, and their colleagues use pull-down maps to pinpoint the location and wait to see if

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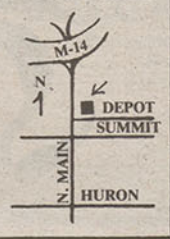

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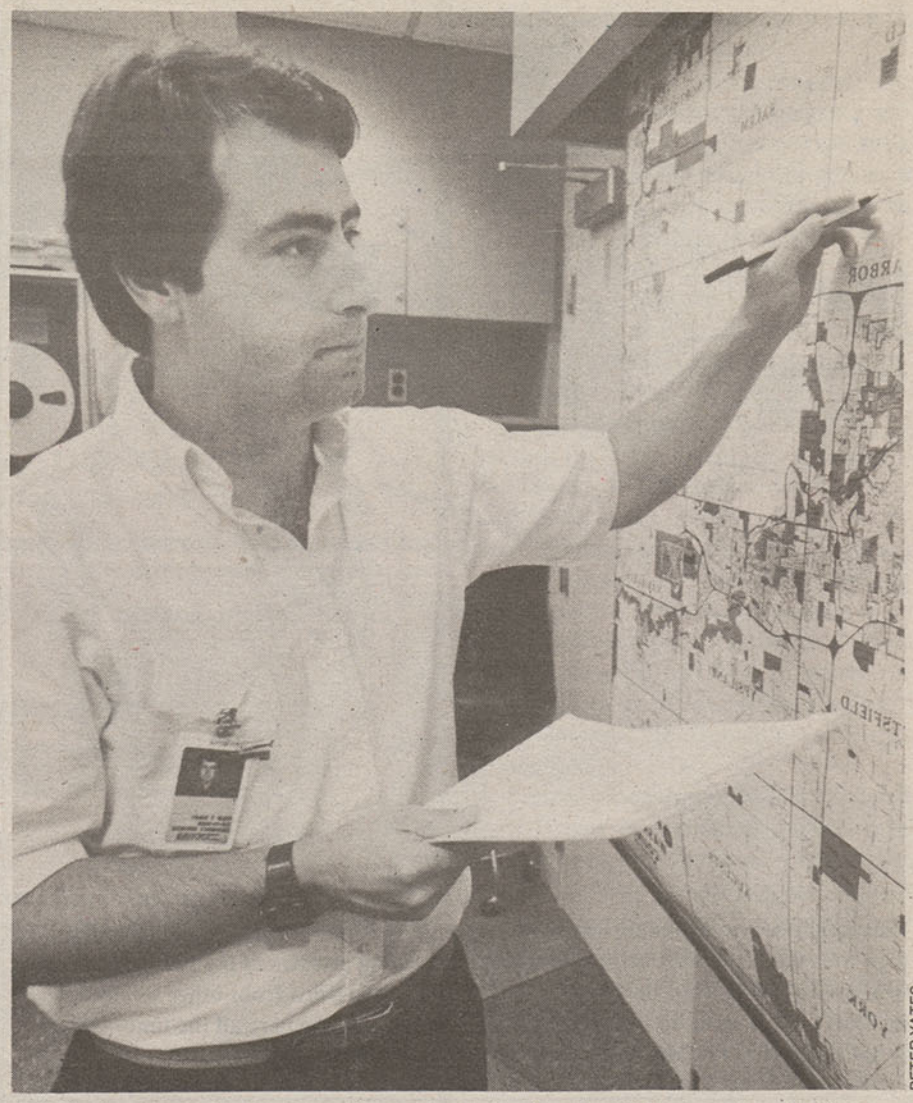

PETER YATES

Phil Smiley tracks developing emergencies in the Survival Flight communications room. In the last five years, as small hospitals have become less willing to tackle serious injury cases themselves, the number of multiply injured patients arriving at the U-M has tripled.

they will be needed. No call comes, and all the ER staff gets for following the situation is a preview of the front page of the next day's *Ann Arbor News*.

In the meantime, Armstrong and Smiley sort through paperwork. A computer helps keep the records of every patient and every trip. Armstrong looks up from some paperwork while dialing a phone and asks himself out loud, "How can a beeper be busy?"

A voice comes over the hospital loudspeaker: "Your attention, please. We have a Code F in the Taubman Center." Everyone ignores it. "It means there's a fire," says Smiley, "but it goes off so much it's just like crying wolf. If there's a fire, they'll tell us." After a while, the loudspeaker says, "We have an all clear on the Code F."

Armstrong and Smiley joke about the video monitor that shows the helicopters and is their only contact with the outside world. In the winter they come to work in the dark and leave in the dark because, like many people in the ER, they often work twelve-hour shifts. Smiley breaks off the conversation as a call comes in. "Transfer patient, broken hip, seventy-three-year-old male, very stable. He's awake and aware," says the voice on the radio, which then gives the patient's vital signs. Smiley calls the ER: "HVA [Huron Valley Ambulance] ten minutes out with a stable transfer from Chelsea Hospital, fractured hip, vital signs stable." HVA gets high praise from the ER staff for what Rich Burney calls its "superb" prehospital care.

"Yeah! hot dog!" A flight request has come in. The call is to return a patient from a nearby hospital to the University of Western Ontario hospital in London, where she has recently had surgery for a brain aneurysm. Half a dozen people scramble to find out what is involved in a helicopter flight into Canada. Armstrong stretches the cord of the phone he is talking on to pick up another one across the room. He talks into one, then the other, back and forth. After a while, one phone starts to buzz: the person on that line has hung up.

"Just be aware that they can't fly at night over Canadian airspace" [a Canadian law]. "A hundred and forty miles, seventy-five minutes en route. We don't have any coordinates."

"Call on the ----ing phone and get the coordinates," someone says.

Ultimately, the research turns out to be for nothing. To save time, the patient, who has a cerebral bleed, will be brought directly to Ann Arbor. About an hour later, the helicopter approaches its rooftop landing pad in a spiral flight pattern and sets down very, very gently. As it does, the large glass double doors that lead into the hospital are blown open furiously by the air pressure. They close again as the helicopter's blades slow. Four flight nurses and EMS technicians go out to

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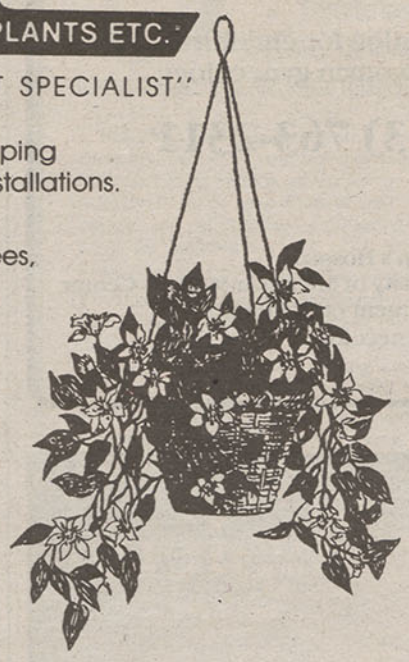

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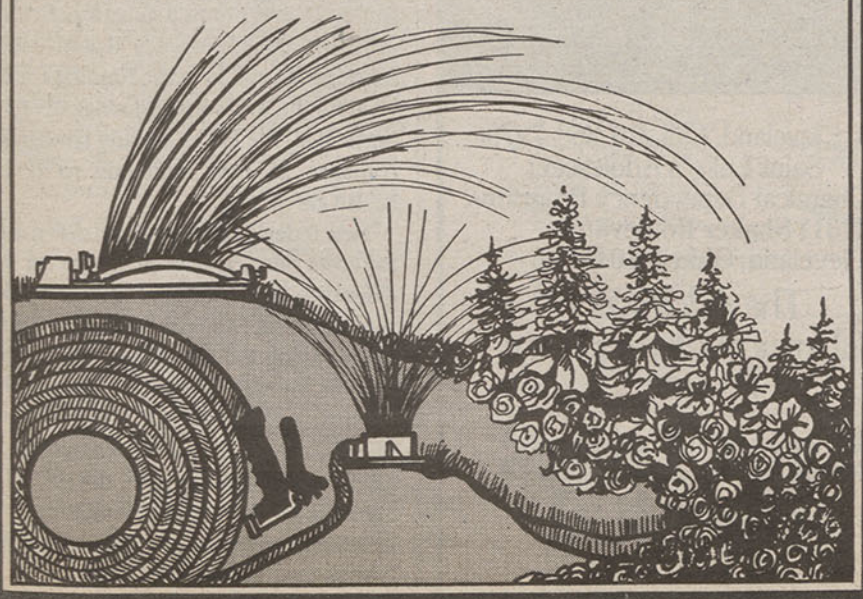

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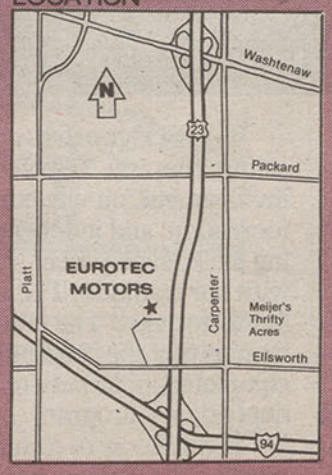

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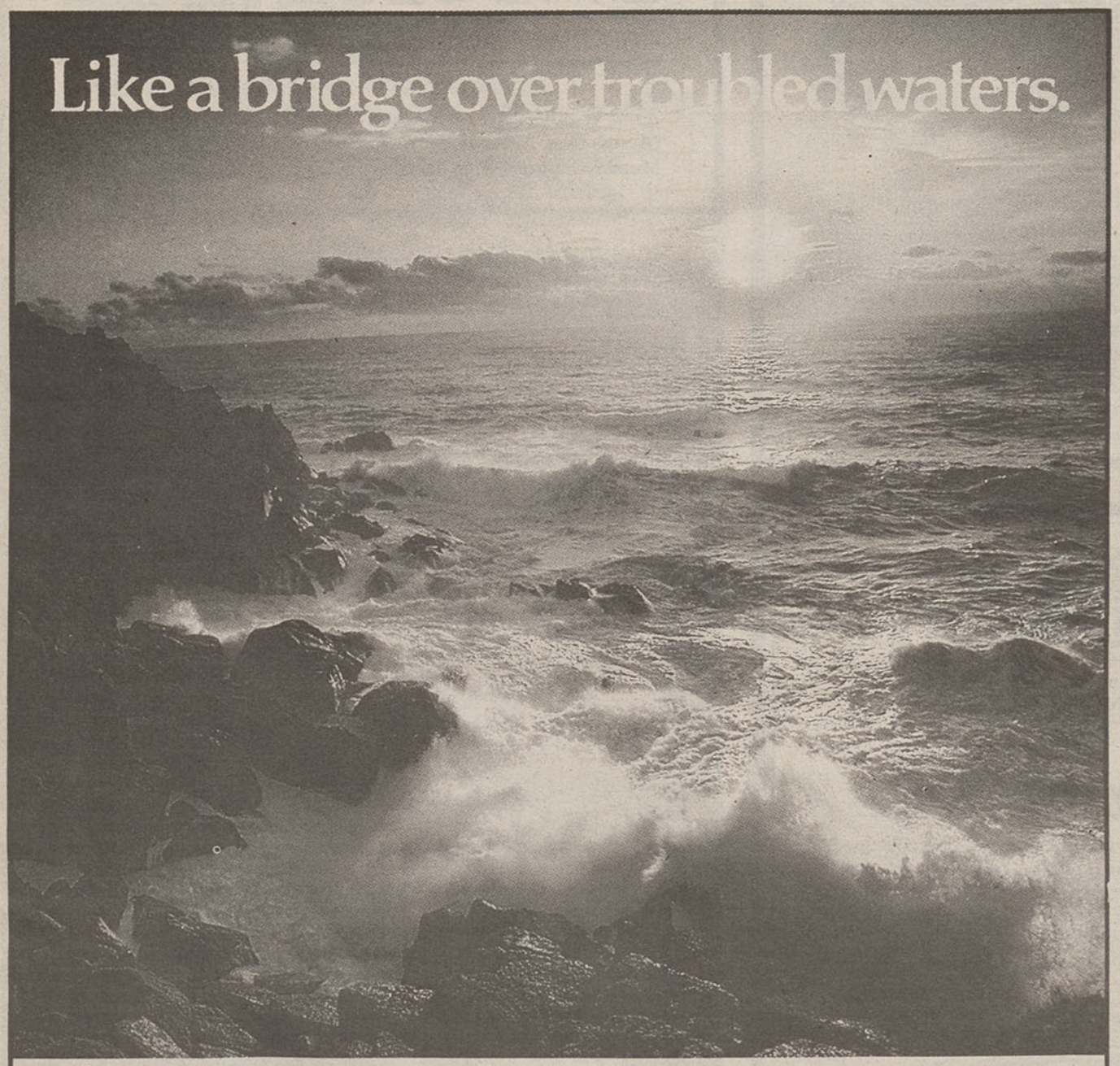

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wheel the patient inside, into the elevator, and down to the Emergency Room.

Helicopters, the latest hospital status symbol, are also an important contributor to the U-M Medical Center. As regional trauma centers like the U-M's have developed teams of specialists able to save injury victims who once died or were permanently disabled, federal policy has encouraged their immediate transfer from community hospitals to these specialized centers. At the same time, the smaller hospitals are reluctant to handle such cases themselves because of the increasing complexity of treatment and the high risk of malpractice suits. "There are fewer and fewer incentives for smaller hospitals to really manage significant trauma," Rich Burney explains. "Flint is a good example of a town where you can't get an orthopedic surgeon or a neurosurgeon to handle an emergency [because of the malpractice risk]. A lot of those patients come down here." Last year, the ER handled 600 multiply injured trauma patients—a total Burney estimates to be roughly triple the level of just five years ago.

The Mott Children's Hospital is one of only two comprehensive pediatric hospitals in the state, so children make up another major group of Survival Flight customers. "About one-third of the patients transferred in here by helicopter are neonates [newborns] or children," Burney explains. "We're going to put a second helipad on the roof of the children's hospital. That will give us a little more room for growth, and we can go to three helicopters sometime in the future." The helicopters transported about 1,150 patients in the fiscal year that ended in June. Of those, 950 became patients at the U-M, while about 200 were taken to other hospitals. (Helicopters based at other hospitals brought another 125 patients to the U-M.)

By state law, health insurance or proof of ability to pay for care is not a prerequisite for emergency room treatment. Also, a federal law obliges hospitals that receive federal funds, as the U-M Medical Center does, to care for emergency patients whether they can pay or not. "We do not do a wallet biopsy," says Peter Forster. But costs and reimbursement policies do influence the Emergency Room—sometimes positively, as in the funding for Survival Flight, and sometimes negatively. In particular, the ER is already changing in response to new demands to control health care costs.

New federal efforts to hold down medical costs put a special premium on swift diagnosis and treatment. In 1984, both Medicare and Medicaid programs shifted from paying the actual costs of hospital services for each patient to a system called "prospective payment," a flat fee determined solely by the patient's diagnosis. As a result, Rich Burney says, the ER is having to diagnose medical conditions with increasing precision and greater specificity than ever before.

In the past, patients could be admitted

to the hospital without complete diagnoses. Now insurers check up on each admission, and only the most precise and urgent reasons for hospitalization are accepted for reimbursement. And as treatments become more specific, the ER must understand exactly what the patient's condition is so that correct treatment can be provided.

As the ER has become more and more sophisticated, its services have become increasingly useful to the rest of the hospital, Burney says. "If you look at the way we're designed, we have a cardiac cath lab and all of the X-ray facilities right here. It maximizes your efficiency when you have a full team of physicians and nurses who can initiate therapy and get the ball rolling. Once you've got the ball rolling, you can go to the floor, you can go to intensive care, you can go wherever you want and be taken care of. And that's the way it's evolving, I think."

The same cost-cutting efforts that put a premium on the ER's skills of quick diagnosis and treatment, however, also mean that its heady growth is probably ending. "The cost of hospital care has gone up fifteen percent, while the [federal reimbursement] rate has gone up 1.5 percent," Burney explains. He notes that the federal Health Care Financing Administration, for example, has just said it would not pay extra to treat heart attacks with TPA, a new, genetically engineered drug that actually dissolves the blood clots that cause certain types of attacks. While TPA reduces mortality by 10 to 15 percent, it costs $2,000 a treatment.

Peter Forster believes that it will still make economic sense to use TPA, because it averts larger costs down the road. "The cost goes *down*, because you're not spending time in 'expensive care units,' " he explains. There are other cases, too, where swift treatment in the ER can actually lower overall costs by reducing the need for long-term hospitalization.

But the long-term result of cost-cutting efforts that influence the choice of treatment is likely to be a slowing of the development of technical innovations like those that have saved so many lives in the last two decades. The powerful role of insurers—and especially the federal government—gives them great influence over the kinds of care that will be provided in the future. So far, the government has shown no stomach for explicitly denying care to any group of patients. But in the long run, its refusal to increase its payments for medical care is likely to limit the services available—at the ER and everywhere else.

"The prospective payment system has only been in place now a few years," Burney says, "so we've been getting by on the technology we ordered five years ago. At some point, CT scanners will have to be replaced. At some point, nurses' wages will have to be increased. And then people are going to say, 'Well, how come there are no nurses, how come there is no new technology?' And the answer is, there's not a lot of money being put into the system.

"The demand is there. The populace is not crying out for *less* medical care." ■

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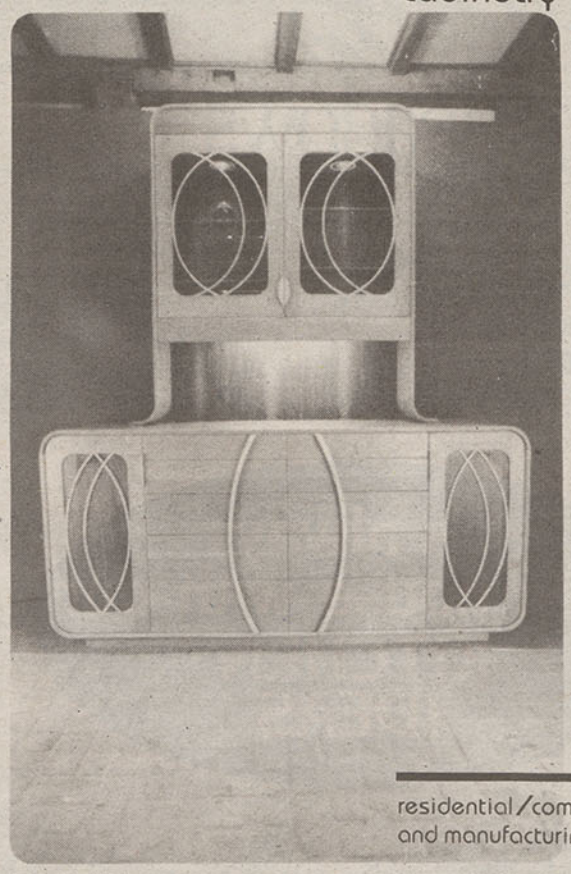

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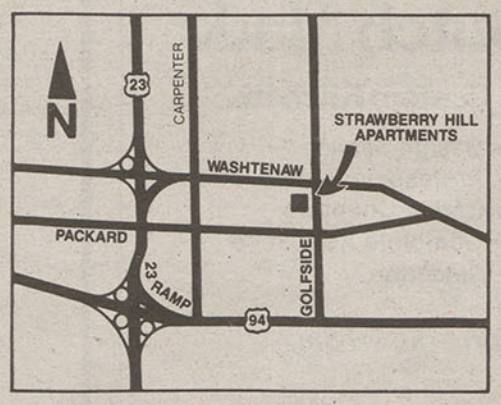

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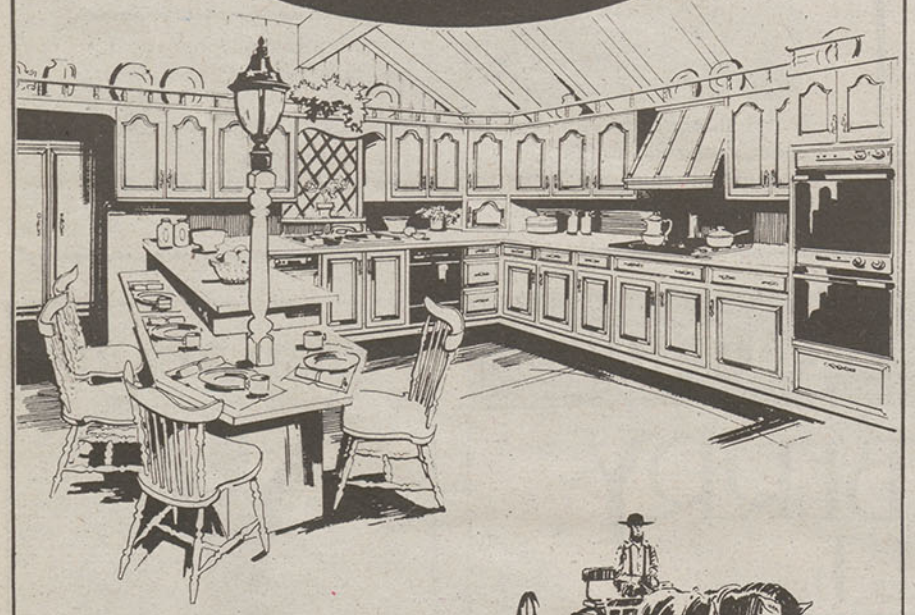

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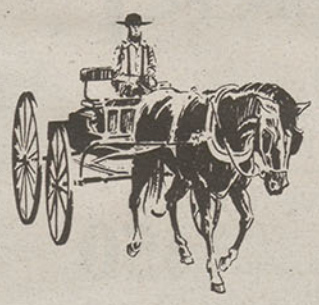

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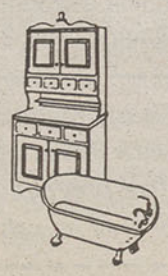

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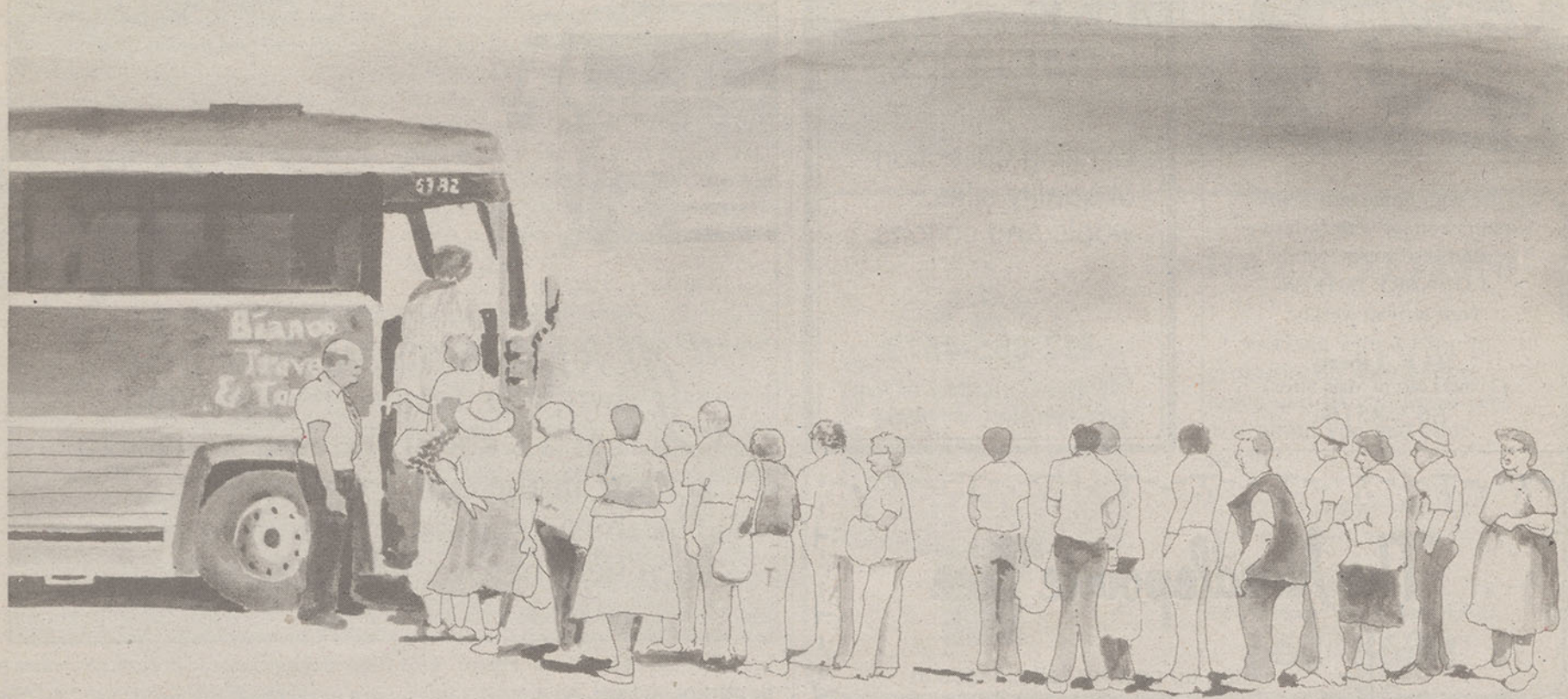

JONATHAN B. WRIGHT

Doing Ann Arbor by Bus

More than 125 companies offer package tours of Ann Arbor. Here's what they see.

Wherever you live or work in Ann Arbor, you've probably seen them. Large motor coaches (as they're called in the industry) full of tourists staring out the windows. Guided groups walking along sidewalks and through buildings. Outsiders visiting Ann Arbor.

What they see depends on the tour operator (another industry term). At least 125 operators offer day trips and overnight excursions to Ann Arbor, according to Barbara Barden of the Convention and Visitors Bureau. There is no standard tour itinerary, because the tourists' interests vary. Some are children, who usually don't go far beyond the Hands-On Museum downtown or the U-M Exhibit Museum. Others are spouses of people attending conventions and conferences here, or families who are moving to Ann Arbor. But most of them, about 75 percent, are senior citizens.

At exactly 9:30 a.m., forty members of Garden City Club #2 line up to board the dark blue and silver Bianco Travel & Tours bus at the Maplewood Community Center on Moeller Street. They're twenty-five miles east of Ann Arbor in a neighborhood of small, well-kept homes and lawns.

The tour director greets the passengers at the front door of the bus ("Hi, I'm Dan Taylor, but they call me D.J.") and introduces them to their driver, John Hartline. Both D.J. (twenty-three, medium height, moderately long hair) and John (about thirty-five, tall and balding, with a thin moustache) are wearing crisp dress shirts and sharp striped ties. They look confident and competent. The tourists settle into their airplane-style seats in the air-conditioned bus. Obviously, D.J. and John will take care of everything—which they should, because Bianco's fee for this day tour of Ann Arbor is $30.50 per person, including lunch.

As the bus rumbles out of the lot, D.J. is on the microphone.

"I'd like to tell you about some of the amenities on board our beautiful blue lightning coach. For instance, we don't have a rest room. Since we travel all over the United States, Canada, and Mexico, we call it the international room. On the way back there, people are usually Russian. When they're in there, they're usually European. And then they're Finnish!"

The audience laughs at all the right spots, and by the time D.J. backs down the aisle asking people how they take their coffee and passing out sugar-coated pastries from a wicker basket, they're in

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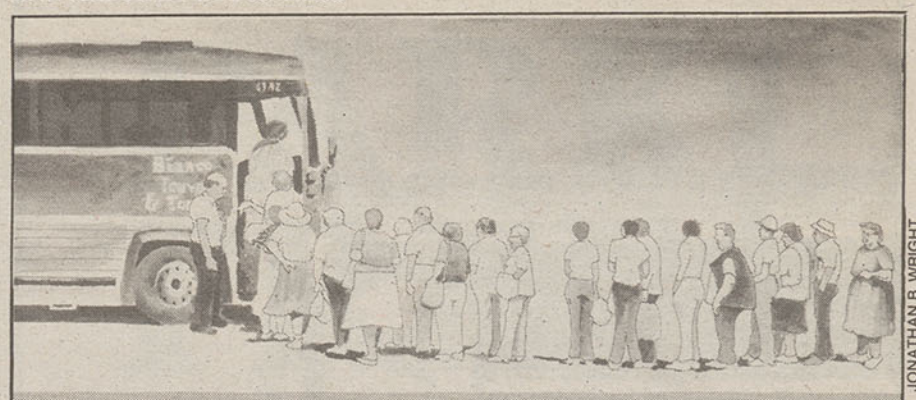


JONATHAN B. WRIGHT

"If you're in Ann Arbor on your own," D.J. says, "You'll find that it's about the easiest place to get lost in the entire United States." The tourists, most of whom have been here before, nod in agreement.

the palm of his hand.

"What do you say we have a great day? OK?"

The tourists clap and cheer. A billboard above a flower shop says, in huge red letters: "Experience Is What Counts In A Cataract Specialist."

John wheels the bus up the ramp to I-275 north and merges into eight lanes of traffic through subdivisions and industrial parks. D.J. lifts the microphone again when the coach swings onto M-14 west and begins its approach to Ann Arbor.

"We have an outstanding itinerary today, folks. First, we'll go to Kerrytown for shopping, then to the Old German restaurant for lunch. You'll have a choice of five different items. After lunch, we'll tour the Ruthven Museum of Natural History. Then we'll see some of the sights of Ann Arbor before we head out to our last stop at Domino's Farms."

"That *is* a good day, especially the last stop," says a 65-year-old man in red slacks and a red and white plaid shirt. Three women swap reminiscences about the time they went on an overnight bus tour and stayed up all night drinking wine in a motel room.

"You'll never let me forget that, will you?"

"Well, you were so drunk you'd never remember otherwise!"

Their laughter is cut short by D.J. "There's the Ann Arbor skyline, straight ahead. We're now crossing the Huron River, and off to the right is Barton Hills, one of your nicer areas." There are shouts from the tourists on the right side of the bus as John forces a car onto the shoulder on the exit ramp.

"Hey! Watch your mirror!"

"Geez! I thought we were done for!"

Ignoring the crisis, D.J. turns the tourists' attention to the "run-down" area along North Main Street. "They're going to redo this whole street along here. See this place over here on the left, the one that literally looks like a dump? That's what they *really* want to get rid of."

On the way to Kerrytown, the bus detours through the near north side, past Wheeler Park (where a few people are having a picnic brunch), the Gandy Dancer ("a fine place to eat, in a restored railroad station. I call it the Randy Dancer"), St. Thomas Church (D.J. ig-

JONATHAN B. WRIGHT

nores the historic plaque out front), the Campus Inn ("where visiting football teams stay"), and City Hall, which prompts a comment on Ann Arbor's traffic planners.

"If you're in Ann Arbor on your own," D.J. says, "you'll find that it's about the easiest place to get lost in the entire United States." The tourists, most of whom have been here before, nod in agreement.

At Kerrytown, D.J. organizes the group's exit from the bus. "We'll call the right side the sexy side [giggles], and the left side the young side. The left side will become the young and the restless when I let the sexy side go first. We'll meet back here at the bus at eleven-twenty."

Eventually, most of the tourists gather back in the Kerrytown courtyard, where they sit in the shade, compare purchases, and talk. On one bench, three women watch a tiny girl wrestling with an ice cream cone. A glob of ice cream falls off the cone onto the brick courtyard.

"Remember that?" one woman laughs. "I used to do the same thing when I was little. Drop my food, then wipe it off on my dress and eat it."

Soon, Irene George, the president of Garden City Club #2, announces that it's time to reboard the bus. John drives toward the Old German, and D.J. points out the tallest building in Ann Arbor, but he can't remember its name. Then he announces the menu choices at the restaurant: three pork dishes—one with sauerkraut—Swiss steak, and filet of perch. Sauerkraut reminds one woman of the pork hocks and sauerkraut at the old Stadium Tavern. She used to work for Michigan Bell, out of an office and workshop on Maple Road. Before she retired, she was a supervisor of construction projects. She and her crews used to go to the Stadium Tavern for lunch. "That was the best bar anywhere," she says. When she learns that it's gone, replaced by a Trustcorp branch, her eyes lose their sparkle for a few minutes.

D.J. calls a "Bo alert" just before he lets the young side off first at the back door of the Old German. "That van over there with the big block M on the front could be Bo Schembechler! He drives a van like that, with Michigan painted all over it, and, of course, he lives here in Ann Arbor."

The staff at the Old German shifts into high gear as the forty tourists file in. This is a sizable early-lunch bonanza, and they know how to handle it.

Nell, Evelyn, and Lena, close neighbors in Garden City Towers, a subsidized housing development for seniors, take a table together, order Swiss steak, and sit back for some relaxed conversation.

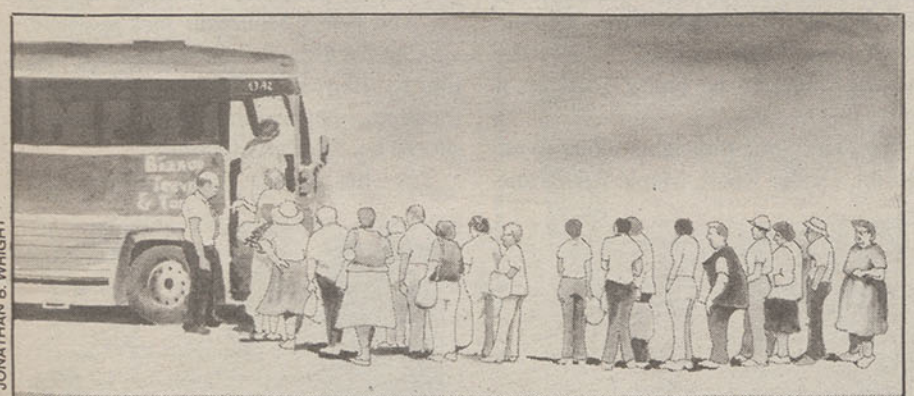
Though all three have lived most of their lives in Detroit, they don't go back to the old neighborhood much anymore. When she does, Nell says, "it makes me cry." She feels safe and secure at Garden City Towers, except that the pull-cord alarm system in her apartment needs repair. It goes off spontaneously, and the ambulance careens over to take her to the hospital when she's sitting on the couch quietly watching TV after dinner.

Tours like this are a big part of their lives. Lena, especially, travels a lot. She went to Las Vegas and San Diego last winter. This fall, she's going to Maine, New Hampshire, and Nova Scotia. Then back to Las Vegas. She loves Las Vegas. So does Evelyn. But she doesn't like the idea of casinos in Detroit.

"Not with that crowd they've got running the town now. They're all on the take already. Mayor Young talks real smooth, but his relatives get arrested, and he gets them off.

"No, sir! If you want to gamble, get on a plane and go to Las Vegas. We don't need it here."

The discussion moves from local issues



JONATHAN B. WRIGHT

"That van over there with the big block M on the front could be Bo Schembechler!" the guide calls out. "He drives a van like that, with Michigan painted all over it, and, of course, he lives here in Ann Arbor."

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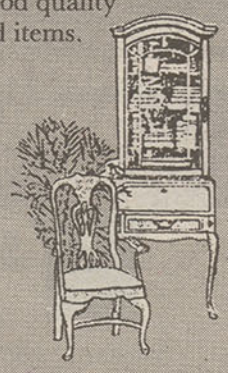

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JONATHAN B. WRIGHT

"Hey! Look at that! We're not prejudiced here in Ann Arbor. We'll let the wife go out and mow the lawn. There she is, folks!"

to national politics. Nell, Evelyn, and Lena are unanimously opposed to Jesse Jackson.

"He sounds like a preacher."

"He is."

"We don't need a preacher in the White House! We already have astrology in there."

"Oh, that Nancy Reagan! She makes me so mad! I can't stand the way she treated that Russian woman. I think it's a disgrace—a nasty woman like that running the country."

Everybody approves of the Old German's food, but says there's too much of it.

Outside, it's now over 90 degrees. The tourists sigh with relief as they climb back into the cool bus. D.J. announces that since they have a little extra time, the coach will cruise the west side of Ann Arbor before heading down toward the campus, "where the viewing ought to be pretty good on a warm day like this."

He points out the sights along West Huron, Dexter Road, Maple Road, and Stadium Boulevard.

"I'd love to have all of you move to Ann Arbor. You could live here at Lurie Terrace, a real nice senior citizens' apartment building. The dining room on the top floor looks out over the whole city.

"Hey! Look at that! We're not prejudiced here in Ann Arbor. We'll let the wife go out and mow the lawn. There she is, folks!

"Here's Veterans Memorial Park, where I play softball. It's kind of sad, though. So many adults play softball now that little kids can hardly find a ball diamond to play on.

"And over there, you have your shopping area."

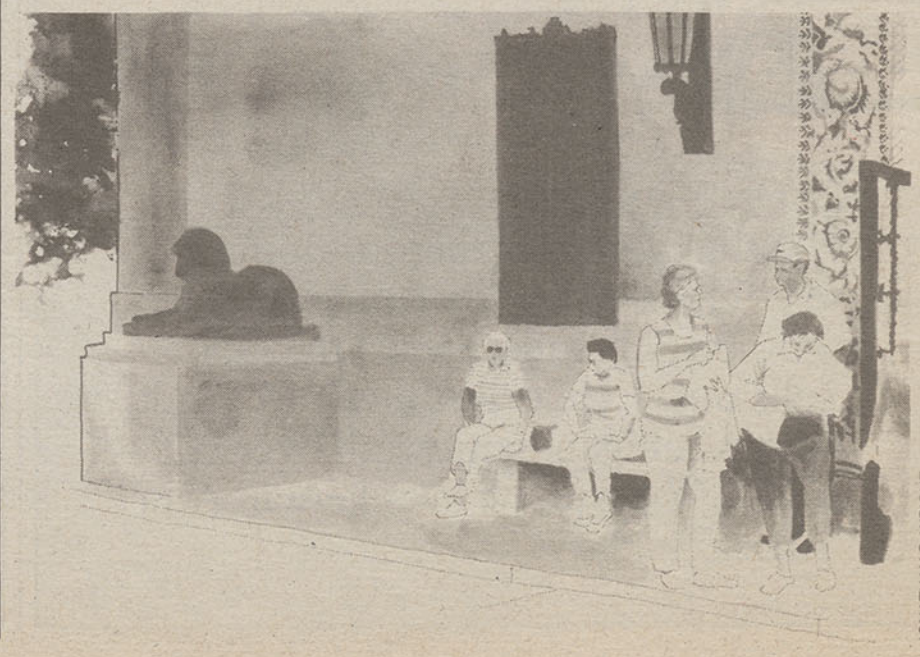
"Oh!" one woman exclaims. "They have a K mart! How about that?"

"This Kroger store on the right," D.J. says, "is the third-largest Kroger's in Michigan."

"Oh, my goodness!" someone says.

"And here's Mountain Jack's, where we stop for dinner when we take our day tour to Jiffy Mix in Chelsea. And across the street, right near the ball fields where it should be, the Dairy Queen!"

The bus heads back downtown.



JONATHAN B. WRIGHT

"We're on our way to the Exhibit Museum, if John can get us there without being distracted by the girls!"

The audience chuckles, but a few of the tourists look a little drowsy after their big lunch.

"Straight ahead, there's the clock tower. It has bells that chime on the hour, and sometimes they have outdoor bell concerts.

"Here on Maynard Street, there's a couple of popular bars. But I don't know anything about them, of course. And over there is Betsy Barbour Hall, a girls' dormitory. I don't know anything about that, either.

"The Michigan Union, here on the right, is where there have been a lot of demonstrations over the years. This is the law building, where law students have classrooms and a library.

"And here on South U is another shopping area, with outdoor restaurants and a lot of neon. This street has really changed in recent years. There's even a maize and blue McDonald's now!"

The Bianco coach pulls over to the curb in front of the Exhibit Museum, right behind two large yellow school buses from the Wayne-Westland (near Garden City) Community Schools. Inside the museum, outnumbered teachers and parent-chaperones are struggling to maintain a decorum just short of chaos among a few hundred grade-schoolers.

Kids run, screaming, past display cases of Michigan's Native Americans. They laugh and slide on the slick floor. The seniors from Garden City walk quietly up the stairs.

The tourists spend an hour in the sweltering museum, staring at stegosaurus and allosaurus bones, studying Michigan fungi, examining the fossil display ("Some Stories in Stone"), and looking at a reproduction of life "25,000,000 years ago in western Nebraska."

Back on the bus, Lynn White, a "step-on" guide from Around Town, Inc., joins the tour. She explains that the company was formed a few years ago by "three ladies who thought Ann Arbor was so interesting that they'd like to tell people about it. I'm not a regular tour guide. They asked me to help out because they're so busy today."

The tourists welcome her with a round of applause, and John steps on the gas. It's obvious that this is one of Lynn's first groups, but nobody seems to mind, and her enthusiasm and sincerity are promising. She's about thirty-five, with light brown hair cut in a pageboy style. When she attended the University of Michigan, she explains as the bus passes the dormitories on the hill, "co-ed meant boys in one building and girls in another, joined by a dining and lounge facility. Now it's boys and girls living next door to each other."

Lynn explains that the Michigan League was built for women in 1927 because the Michigan ("Men's, at that time") Union was closed to them unless they entered through a side door with a

JONATHAN B. WRIGHT

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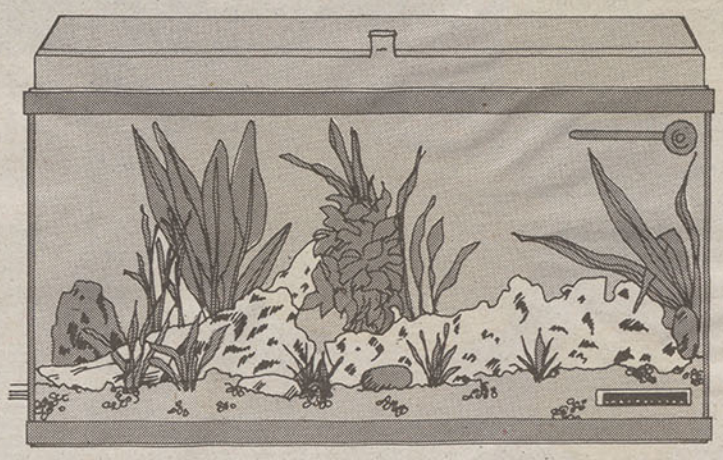

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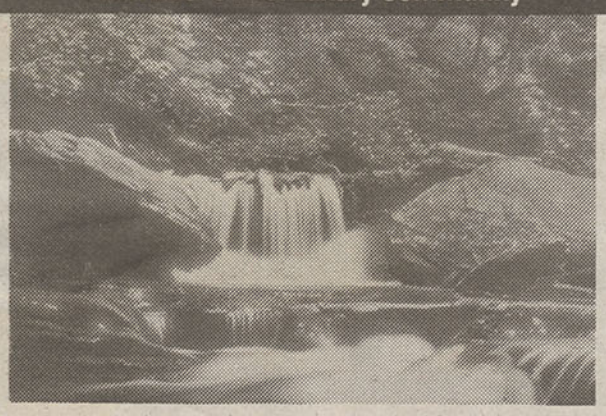

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JONATHAN B. WRIGHT

male escort. She describes the Power Center and the Ann Arbor Summer Festival, especially the free outdoor movies. The tourists are attentive.

As the bus rolls along Washtenaw Avenue, Lynn talks about the rock at Washtenaw and Hill. "The entire thing has been painted over so many times that it recently took a student twenty-six hours to dig through all the layers of paint."

With a right turn on Brockman, John guides the motor coach into Ives Woods, "an area of big, beautiful homes worth about $300,000, owned by physicians, attorneys, and even some Detroit auto executives." Burns Park is a "liberal neighborhood of professors and their families. You can see it's a beautiful area of well-kept homes."

The bus turns west on Stadium Boulevard toward Michigan Stadium, one of the absolute musts on any tour of Ann Arbor. At the stadium, a few people stay on the bus. "I don't care about football," one woman says.

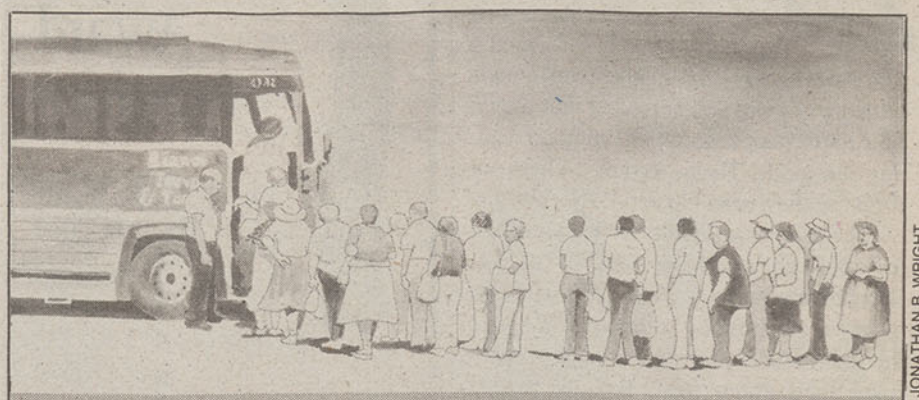
The rest of the group ambles into Section 62. Jack, a tall, amiable man in a baseball cap, surveys the vastness and exclaims: "What a waste of real estate! You could get at least two arena football fields in here."

Lynn says that when Don Canham took over Michigan athletics in 1967, the whole enterprise, even the football team, was a dull sideline of the university. "He promoted the sports program. He appeared on women's talk shows and made his favorite salad. Then he would compare salad-making to football, to get the ladies interested. Now, Michigan football is a family event, and every game is sold out.

"He also started selling Michigan souvenirs, everything from sweatshirts to coffee mugs, even blankets. He turned Michigan sports into a very successful business."

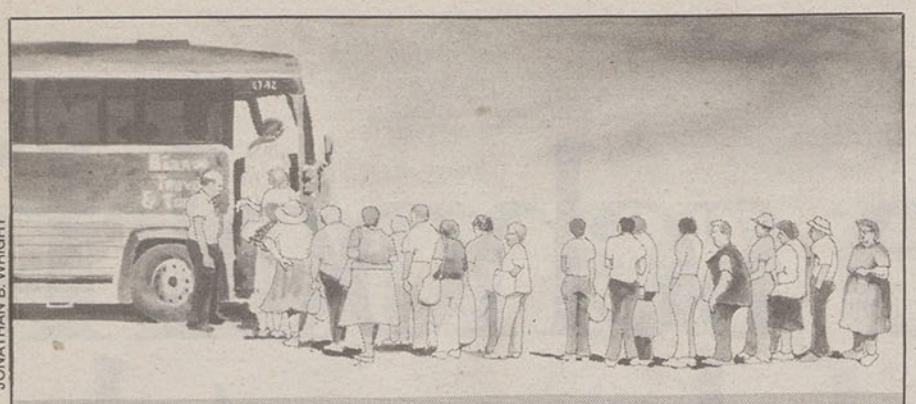
The tourists listen and smile with satisfaction. If there are any Michigan State fans in the group, they keep their thoughts to themselves.

As the tour winds through the athletic complex, Lynn mentions Cazzie Russell's years of basketball glory in Yost Fieldhouse ("now a hockey arena") and the four world records set by Jesse Owens on the Michigan track. But the big hit on this part of the tour is the indoor football field.



JONATHAN B. WRIGHT

At Michigan Stadium, Jack, a tall, amiable man in a baseball cap, surveys the vastness and exclaims: "What a waste of real estate! You could get at least two arena football fields in here."



JONATHAN B. WRIGHT

One man sounds upset. "We won't have enough time at Domino's Farms now," he says, "because we wasted all this time hanging around in the basement of a hospital."

"Bo wanted a place to practice indoors in the cold months, so he could improve his record in the Rose Bowl," Lynn observes.

"Amazing! Look at that! That's really big!"

D.J., who is taking a break in the back of the bus, waves to a young brunette in a revealing jogging outfit. She smiles and waves back.

From South State at Packard, John guides the bus through the central campus, past all the familiar landmarks. Along the way, Lynn tells colorful stories about the history of Ann Arbor and the university. Some of them are accurate, and some aren't. She says, for example, that a lounge in the Martha Cook dorm played Richard Nixon's Oval Office in Robert Altman's movie "All the President's Men" (right director, wrong movie), and she says that the College of Engineering is still on East University. Nobody notices. They're enjoying the ride.

At the front entrance of the old University Hospital, Lynn announces that it will soon be demolished. Several tourists look sad about this news, and one whispers, "Oh, no!" But by the time the bus arrives at the entrance to the new hospital, Lynn has convinced everyone that the planning and building of "the largest public construction project in Michigan history" has led to major improvements for patients and their families.

"Each patient room has a beautiful view. All the windows are at wheelchair level." ("That's great!" someone says.) "They even have an art cart that comes around so you can select the pictures you prefer for your stay in the hospital." ("What a nice idea!") "They've also made everything easier to find, and parking is much simpler now."

When they step off the bus and walk into the main entrance, the tourists look more like a group entering an airport to catch a plane to Las Vegas than forty senior citizens in search of robots, the major attraction at the hospital stop.

The robots are in the sub-basement. Lynn has some problems finding the right floor, but eventually the group emerges from a talking elevator onto level B2. A member of the group stops a young man in a white lab coat.

"We're down here to see the robots," the woman says.

"Well, you're in the right place. They move along these yellow lines on the floor," the young man explains.

Lynn organizes the group into a robot watch, half along one wall, half along the opposite wall, with the yellow lines on the floor between them. She explains that the robots deliver bedding and food to patient floors twenty-four hours a day. "They cost sixty-five thousand dollars each," she says.

The tourists wait. The robots don't appear. Finally, Lynn shouts, "There's one!" All eyes peer down the hall toward a refrigerator-sized metal box moving toward the crowd at about three miles per hour. On the front, there's a small bumper wrapped in yellow tape and a flashing yellow warning light.

"That's a robot?" a man asks.

"It doesn't have little hands and feet," someone else observes.

"I was thinking it would be a short round thing with eyes," Evelyn says.

"The robots were boring today," Lynn admits. Later, on the bus, she apologizes. "Maybe robots move slower on hot days, just like us."

"Party poopers," D.J. agrees.

One man sounds upset. "We won't have enough time at Domino's Farms now," he says, "because we wasted all this time hanging around in the basement of a hospital."

Domino's World Headquarters is a major attraction—and not just to this tour group. Barbara Barden at the Convention and Visitors Bureau says that it is the major

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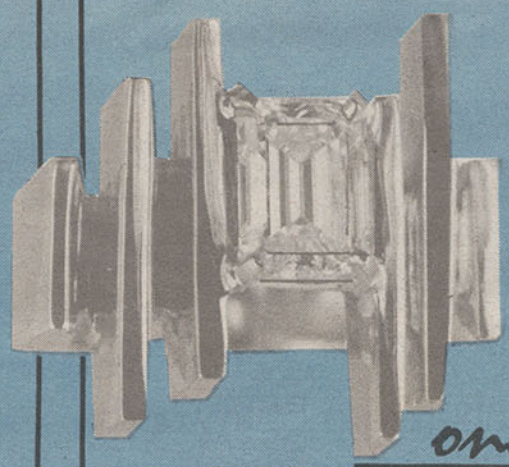

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Housemate wanted: E. Stadium edge of Burns Park area—own bedroom with bath (furnished or non), own phone, share house. Open-air parking. Computer (IBM clone) room. 20- to 30-min. walk from central campus. Nonsmoker. Necessary qualities include: careful, considerate, conscientious about commitments, mature interpersonal skills. Well-mannered pet a possibility. I'm an a.m. person. Preferred music classical, some jazz. $400/month. Call 662-0028.

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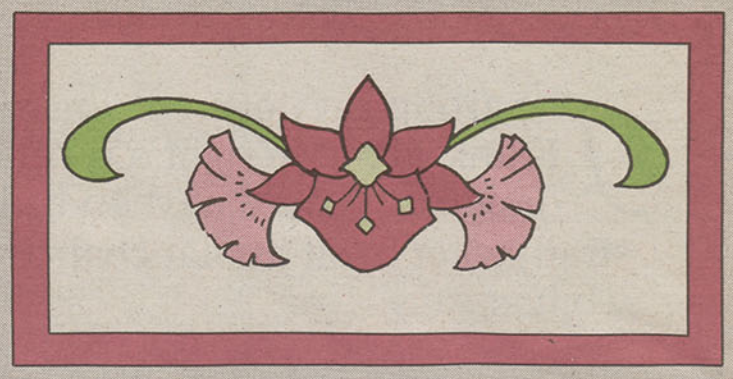

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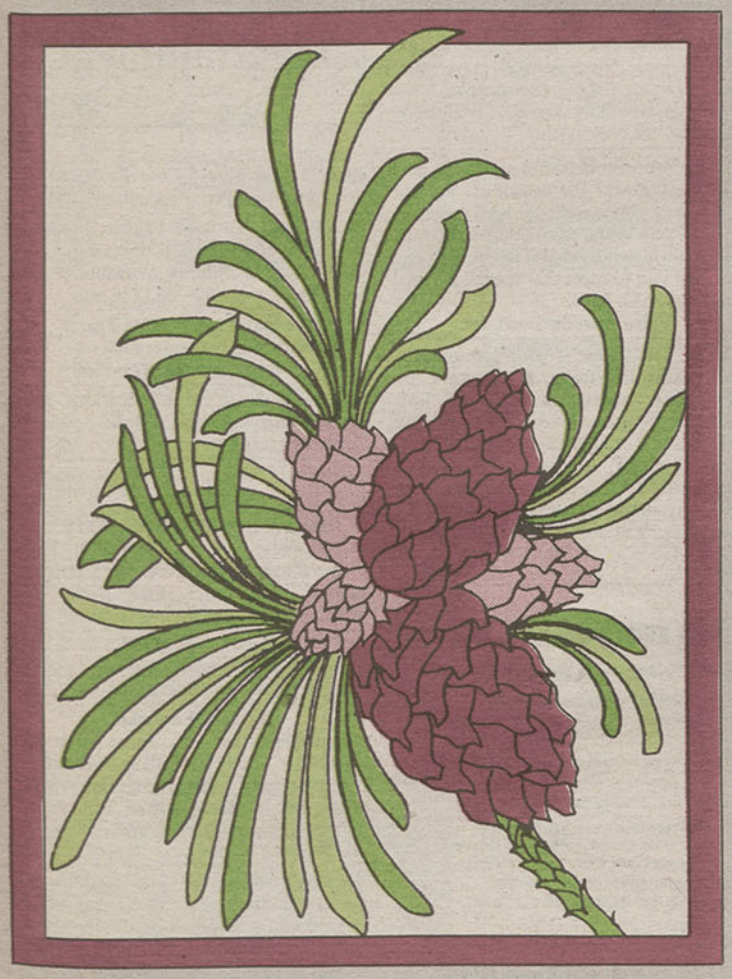

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Personals

Lyrical, professional **SWM**, 41, with heartbeat, seeks woman to wander, wonder, and enjoy. Spirited, original, honest, and kind, interested in people, music, golf, leviathans, and life. Box 88M, 206 S. Main, AA 48104.

DWM, U-M professor, considerate, attractive, well-traveled, fun, witty, seeks intelligent, really nice woman, maybe early 30s, with intellectual interests, mature outlook. Reply Box 15435, AA 48106.

SWM, 41, 5'7", handsome, moderate conservative with money and social issues, liberal church background, stylish, with a spirit of adventure. Box 79G, 206 S. Main, AA 48104.

STOP! If you are an independent, adventuresome, attractive, slim SF, 25-40, who likes to have fun and is active, romantic, sensual, and would consider a long-term relationship with a professional, successful, sincere, affectionate, good-looking, athletic **SWM**, 40, who enjoys life, likes all things romantic and has varied interests, then reply to Box 76G, 206 S. Main, AA 48104.

Intelligent, adventuresome **SWF**, 29, seeks new friends in AA area—gentlemen callers, poker buddies, cat lovers, and/or cooks—to avoid summertime blues. Reply c/o J. Malone, 812 Mary #2, AA 48104.

SWF, 32, slim, attractive, independent, intelligent, and fun loving. Varied interests. If you're a happy, secure, interested SM, please reply. Race not a barrier. Box 90M, 206 S. Main, AA 48104.

SWM, 33, above-average looking, with piercing blue eyes. Interested in meeting above-average looking female; photo, please. Box 86M, 206 S. Main, AA 48104.

SWM, 40, intelligent, attractive, fun, romantic, and nice, seeks attractive, trim, interesting SF 25-35, secure, happy, and capable of friendship and romance. Box 87G, 206 S. Main, AA 48104.

Extremely attractive **single lady** looking for attractive "boatman"—any size or kind of boat will do. I love being on the water—it's the most relaxing and fun pastime and I'd love to while the rest of the summer away with someone, especially the moonlight cruises. I'm a mature, well-adjusted, intelligent professional looking for same. 30-something, slim, brunette **SWF**. Need a crew? Box 3658, AA 48106.

SWF, mid 30s, slim, with own business in health area. (Open to relocating.) Seeks bright, highly motivated S/DWM. Work in business or health field a plus. Reply to Box 4535, AA 48106.

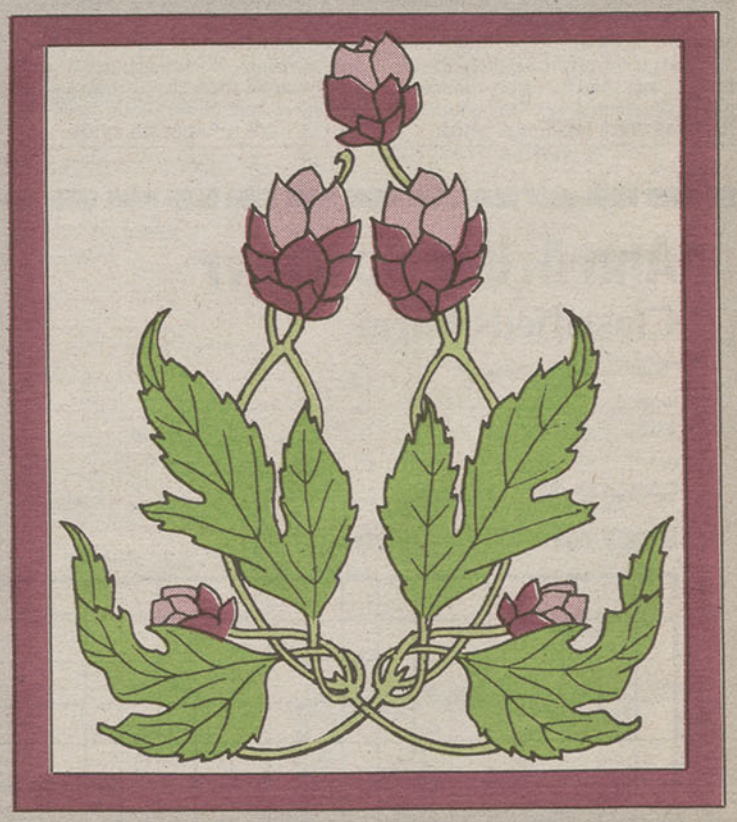
SJM, 31, 5'11", successful upscale travel director, handsome & toned, adventurous & spontaneous, lots of fun, completely legit, with a simple message: Relationships are the supermarket of life. If you're weary of reacting to whatever superficially pops out & grabs you from each aisle, then let's compare shopping lists. If you're a SWF, 22-32, attractive & intelligent, athletic & self-confident, assertive & sensual, in love with campfires as well as country inns, & seeking a genuine, trusting relationship full of laughs, challenge, intimacy, & respect, your letter & photo will get you mine. Box 7038, AA 48107.

SWM, 26, 5'9", attractive, nonsmoker, looking for someone to share trips to Boblo & the zoo, canoeing, movies, and maybe more. Interests include wine, feminism & song, racquetball, science, & Alf. Reply to Box 78G, 206 S. Main, AA 48104.

Petite **SWF**, 31, attractive and warm, seeks professional SWM. Liberally educated, I enjoy gardening, Classical music, rummage sales, and candlelit dinners. I value integrity, intelligence, and real men who eat quiche. Box 89M, 206 S. Main, AA 48104.

DWF, mid 40s, athletic (tennis, golf, swimming, sailing), likes outdoors and cultural events, would like to meet enjoyable man to share my many interests. Box 82G, 206 S. Main, AA 48104.

SM, 24, would like to meet a woman who is serious about finding a man to be her lover and best friend. Please only smoke-free women reply to Box 81G, 206 S. Main, AA 48104.



Slightly imperfect **SF**, 40s, politically left, practicing professional, somewhat athletic, seeks sensitive, humorous man with compatible orientation. Box 24M, 206 S. Main, AA 48104.

Looking for an ORIENTAL woman who enjoys movies, walks in the park, fun times, caring times. I'm a **SWM**, 32, professional, warm, romantic, honest. Write Box 28M, 206 S. Main, AA 48104.

SWM, 30, educator turned carpenter, has 60s spirit, likes sailing, thrives on shared experiences; seeks sincere, interesting non-yuppie woman with free spirit for serious relationship & friends first. Write J.R., 545 S. Division, AA 48104.

Intelligent, sensitive, interesting **SWM**, 30, prof., considered to be funny and interesting, always the eternal optimist and a real nice guy, seeks sincere, honest, and independent SWF, 22–32, who loves to laugh, stays familiar with current events and the finer things in life. Write me. Box 83G, 206 S. Main, AA 48104.

SWF, 5′10″, healthy, spontaneous, independent, somewhat serious-minded, seeks SWM who's creative, intelligent, and still down-to-earth. Likes travel, movies, walking, driving, nights out or in. Humor, honesty, and communication valued. Let's meet for a drink anyplace west of Main St. Box 84G, 206 S. Main, AA 48104.

ROMANTIC—Responsible yet fun loving **DWM**, 39, 5′7½″, trim, good looking, with sense of humor. My interests include movies, dining, conversation, racquetball, jogging, camping, and more. I'd like to meet a trim, attractive WF who is loving, very feminine, and nurturing. I also feel that romance should be a permanent part of a good relationship. I will handle your response with T.L.C. Reply Box 86G, 206 S. Main, AA 48104.

Seeking divorced father with strong interest in children, nature, spiritual approach to life; educated, intelligent, humorous, wise. I am a divorced mother of one who wants a soul mate and family; I believe that joy and love can be shared, created, and recreated in life. I am passionately interested in music, literature, massage, ecology; a nonsmoker, semi-vegetarian, and light drinker. Single man with above values is also encouraged to write. Box 91M, 206 S. Main, AA 48104.

Care to join me? Slender, healthy, good looking **SWM**, 31, seeks similar SF to share friendship and romance in an active rural life punctuated by creativity and adventure. Box 85G, 206 S. Main, AA 48104.

Attractive **SWM**, warm, nonpretentious, down-to-earth, would like to meet S/DF who loves singing and/or guitar playing (folk, C&W, early/soft rock) as much as I do. Also enjoy dancing and the outdoors. Reply to Box 77G, 206 S. Main, AA 48104.

Romantic, sensitive **DWM**, youthful in mind and body at 50, fit at 5′10″, 160 lbs., blue eyes, brown hair, U-M grad architect, financially secure with no obligations, seeks bright S/DWF, 35–45, for a caring, sharing, highly communicative, fun relationship. Send phone no. Box 87M, 206 S. Main, AA 48104.

DWM, 50, looking for some fun in the sun with a reasonably fit S/DWF, to 50, for long-term relationship. Enjoy outdoors, swimming, hot tubs, camping, volleyball, no golf, walks, travel, home life, country music. Financially secure, caring, and good sense of humor. Box 83M, 206 S. Main, AA 48104.

Wanted: Youthful, life-affirming, Renaissance woman by eclectic, upbeat, warm **DWM**, a young 50, tall, healthy, trim, nonsmoking, to share a love for music, art, film, conversation, the outdoors, whatever. Let's find each other. Box 88G, 206 S. Main, AA 48104.

Energetic **SWF**, mid 20s, seeks healthy, creative guy to share adventures. Would you like to roast marshmallows or do water sports? Box 89G, 206 S. Main, AA 48104.

SWM, 30, professional, who's sensitive, caring, affectionate, very accepting, and enjoys many activities (such as running and bicycling), is interested in SF who enjoys caring friendships/relationships and appreciates higher Ideals. Write to Box 90G, 206 S. Main, AA 48104.

Table for six—Three attractive, creative, prof. **SWFs** (28–40) seek pleasure and fun with men of same qualities. We love to laugh and dance while working toward the realization of our dreams. Write if you'd like to join us for dinner at a local restaurant. Box 7458, AA 48107.

SWM, 36, very: attractive, sensitive, liberal. Prof. but unpretentious. Loves movies, dance, kids, travel, nature, and a good sense of humor. Available for fun, friendship, and whatever else transpires. Tell me about yourself and send a photo; I'll do the same. Box 80G, 206 S. Main, AA 48104.

SWM, graduate student, new to area, reasonably attractive, warm, sensitive, likes music, movies, walking, talking, evenings in and out. Seeking SF willing to establish solid friendship as a potential basis for something greater. Box 74G, 206 S. Main, AA 48104.

DWF, 38, blue-eyed blond, nonsmoking professional with nice legs, seeks a man to share enjoyable adventures. Write to Box 21, Milan 48160.

Travel & tennis, anyone? Foreign **grad student**, 31, seeks SWF for Stratford, Chicago, tennis, and possibly more. Box 85M, 206 S. Main, AA 48104.

I'm searching, hopefully not in vain, for a very attractive, romantic man who's not intimidated by an intelligent, very attractive, romantic, successful, happy lady. It seems like it should be so simple. I have many interests, including travel, good food & wine, simple pleasures. Looking for a man strong enough to participate in an equal, positive relationship: Intellectual stimulation, fun and adventure. I have a lot to give. Tall, thin, brunette **SWF**. Box 3658, AA 48106.

Pretty **SWF** seeks male companionship. Grad student, intelligent, interesting, nice. Looking for a smart man, mid 20s or older. Reply Box 84M, 206 S. Main, AA 48104.

Creative, progressive, non-yuppie **DWF** seeks bright, fit man—lighthearted yet down-to-earth. I'm a fit, active nonsmoker, tall, slim, 40-ish; inspired by outdoors—lake swimming, camping, etc.—music, dancing, arts, sense of humor. Box 3653, AA 48106.

Educated, deaf **DWF**, 37, seeks honest, affectionate, nonsmoking man. If you appreciate healthy, happy sharing and warmth, like the outdoors and nature, reply Box 3106, AA 48106. Signing a plus.

DWF, 39, 5′4″, slim, youthful, mother of one, academic career, Christian with moderate to liberal politics, intellectual, honest, intuitive, kind, playful, domestic, independent; seeks S/DWM, 39–50, with similar personality and faith; prefers fairly trim nonsmoker, light- to nondrinker; to share quiet dinners, the arts, walks, feelings, and ideas; open to possibility of commitment. Box 7535, AA 48107.

SWF would like to meet gentleman in 50s or early 60s who likes good talk, music, walks, fishing. Live on lake, have rowboat, will share. Box 609, Whitmore Lake 48189.

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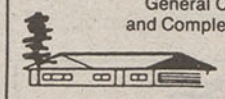

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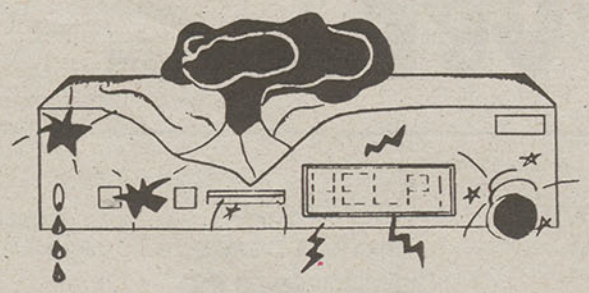

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"Dark Victory"
Edmund Goulding, 1939
106 mins., b/w
Fri., Aug. 5, MLB 3; 9:05 p.m.

"Dark Victory" may be the ultimate Bette Davis film, a let-out-the-stops melodrama that is a classic in its genre. Davis badgered Jack Warner to make it, and when he finally agreed, he was rewarded with a hit. Davis plays the privileged and charming Judith Traherne, a bright young heiress whose breezy life-style is shattered by the diagnosis of a brain tumor.

Although the supporting cast is fine, the film is driven by Davis's performance as the woman who discovers reserves of grace and nobility in the face of death. A blithe spirit, wealthy, witty, and likable, she encounters her disease in several stages. Davis demonstrates an impressive range while remaining true to the character.

Geraldine Fitzgerald, one of the few co-stars who could get along with Davis, is a perfect second fiddle as Judy Traherne's secretary and best friend. George Brent as the dutiful surgeon who falls in love with his patient is agreeably stiff. Humphrey Bogart has a small role as a stable hand, and even Ronald Reagan is here, in an early performance as one of Judith's amiably dissipated swains.

The film has its vices, too. In fact, given its melodrama and the quivering violins of Max Steiner's musical score, some people might be tempted to describe "Dark Victory" as tear-jerking schlock. But that's like calling a Rolls Royce just a car. This is four-star entertainment, and Davis's performance is one of the very best of her career.

"I've Heard the Mermaids Singing"
Patricia Rozema, 1987
81 mins., color
Sat., Aug. 6, MLB 3; 7:30 & 9:30 p.m.
Ann Arbor Film Cooperative

Its title may suggest unrestrained romanticism or mythic realms, but this film is thoroughly contemporary. It opens with the grainy image of a young woman with a shock of short red hair. Looking right at us, she explains that she is about to tell about an important episode in her life. This is the way we meet Polly. Over the next eighty minutes she narrates and acts in her own understated story—of a fragile but beautiful soul who comes to the brink of destruction but returns with a priceless treasure.

As created by writer-director Patricia Rozema, Polly is a modern working woman in Toronto who freely admits to being a failure. Unmarried and just this side of spinsterhood, Polly has slid though a variety of clerical jobs because she is, as one ex-boss terms it, "organizationally impaired." She lives alone in an apartment whose walls are covered with the photographs she takes almost reflexively.

Although she is totally unsophisticated about the world of fine art, Polly lands a job at a local art gallery. She is soon overwhelmed with admiration for the chic and cultivated woman who owns it. Introduced to the woman's world, in which private thoughts are raw material for artistic communication, Polly is drawn to send her own photos anonymously to the gallery. They are an offering of love to the gallery owner and an attempt to enter her world. It is a risky move for Polly, since a person can bear failure in only so many areas of life.

Patricia Rozema's script and direction are excellent, but Polly belongs totally to Sheila McCarthy, the actress whose first-year performances galvanized audiences at Ontario's Stratford Festival last year. Her deadpan delivery and permanently arched eyebrows combine with an unself-conscious fragility to make her a natural clown in the mold of Chaplin, Keaton, and Guilietta Masina. At once funny and endearing, she captures the audience even as they laugh at her quirky behavior.

"I've Heard the Mermaids Singing" is a Canadian product, the kind of low-budget showcase for new talent that rarely happens here anymore.

Good news for Bette Davis fans: "Dark Victory," one of her best melodramas, is in town Aug. 5. George Brent plays her husband.

"My Life as a Dog"
Lasse Hallstrom, 1987
101 mins., color
Mon., Aug. 8, & Mon., Aug. 22, Mich., 7:15 p.m.
Michigan Theater Foundation

"My Life as a Dog" sees the world through the eyes of an eleven-year-old boy, Ingemar, who provides an off-screen commentary upon a harrowing episode from his recent past.

The story is set in Sweden in the late 1950s. Ingemar lives with his brother and their bed-ridden mother, who is struggling with what appears to be tuberculosis. Father is off somewhere with the Merchant Marine, and it seems unlikely that he will return. Their mother's illness is a puzzling and unwanted holiday for the boys, and their collective insecurity and lack of supervision spawns a series of confrontations that leave the mother screaming herself into total exhaustion.

The result is inevitable: the family is dissolved, Ingemar and his brother are split up and shipped off to relatives, and Ingemar's beloved dog is sent to a kennel. Ingemar's new home with his soccer-playing uncle is comfortable enough, but he is lonely and doesn't know where he belongs. His off-screen commentaries begin to dwell on Laika, the dog sent into orbit by Russian scientists and then left to die in space.

Although events get grim, this film is not a tear-jerker. Ingemar has innate survival skills, which include a stubborn stoicism and a simple, instinctively positive response to anyone who is interested in him.

If there were an American film to compare to this one, it would have to be Steven Spielberg's "E.T." Both films look at childhood from the inside, rekindling an awareness of children's experiences that their audiences might have forgotten for decades.

"You Can't Take It With You"
Frank Capra, 1938
127 mins., b/w
Sat., Aug. 13, MLB 4; 9:30 p.m.
Cinema Guild

Oscar-watchers often remark that comedies rarely win the best picture award, but in the 1930s, two comedies directed by Frank Capra won in the space of four years: "It Happened One Night" and this film, "You Can't Take It With You."

Based on a wildly popular Broadway play by George S. Kaufman and Moss Hart, "You Can't Take It With You" is a charming variation on the boy-meets-girl theme aimed at the Depression-era audience. Young Alice Sycamore (Jean Arthur) lives with her eccentric extended family in her grandfather's house. Mother writes thrillers, Papa builds fireworks in the basement, and Sis stages impromptu ballets in the living room. When Alice, the product of this blissfully bohemian life-style, gets a job with the idealistic son (Jimmy Stewart) of a hard-driving industrialist, there is a strong mutual attraction.

The inevitable problem is the response of his parents, the A. P. Kirbys. A traditionalist at heart, Alice will not marry without the approval of these scions of the Social Register, but generating harmony between the hide-bound Kirbys and her own free-spirited clan seems impossible. When the Kirbys are invited to dinner, they accidentally arrive one day early. The result is one of the most spectacular sequences in the annals of screwball comedy. From this comic nadir Kaufman and Hart (and Capra) rebuild the lovers' happiness through a sustained assault on the Kirbys' materialistic ethics.

In 1938, audiences welcomed any fun to be had at the expense of the shallow rich. In its overstated contrast of capitalist greed and familial love, "You Can't Take It With You" is at least a partial precursor of Capra's later masterpiece, "It's a Wonderful Life."

"The Lonely Passion of Judith Hearne"
Jack Clayton, 1987
110 mins., color
Wed., Aug. 17, Mich., 7:15 p.m.
Michigan Theater Foundation

A moving, beautifully acted version of Brian Moore's novel, this film is as simple and straightforward as its title. Judith Hearne (Maggie Smith) is a middle-aged spinster who lives in the Dublin of thirty years ago. By circumstance and by choice she has arrived in her fifties unmarried and with only modest means. A single fact has held her dignity in place throughout her life: her faith in her church and its priests and in God's everlasting love.

"The Lonely Passion of Judith Hearne" is the story of how Judith comes to question her faith and how she reacts when the womb of religious certainty splits open and her sacrificed life is cast into doubt. It is not an easy transition, but Maggie Smith's superb performance opens Judith's inner life to us as we witness her painful liberation.

The excellent cast includes Bob Hoskins, star of "Mona Lisa" and "Who Shot Roger Rabbit?", and Ian McNeice. First published in 1955, Brian Moore's novel was optioned for filming by several other directors, including John Huston (for Katharine Hepburn), Jose Quintero (for Geraldine Page), and Irvin Kershner (for Deborah Kerr). Jack Clayton ("Room at the Top," "The Great Gatsby") finally brought Moore's anticlerical masterpiece to the screen. This may be the best dramatic movie to be shown this month.

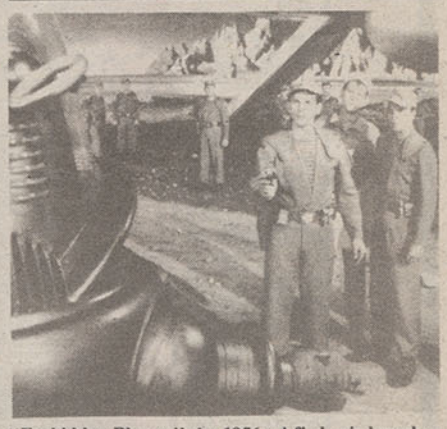
"Forbidden Planet"
Fred M. Wilcox, 1956
98 mins., color
Thurs., Aug. 18, Mich., 7:15 p.m.
Michigan Theater Foundation

Strikingly different from the spate of low-budget, simple-minded science fiction films that dominated the 1950s, "Forbidden Planet" is a thoughtful, lavishly rendered story that begins when a rescue party from Earth arrives at the distant planet Altair IV looking for an expedition lost twenty years earlier.

Expecting to find a dismal wilderness, they are amazed to encounter a near paradise, occupied by the original expedition's sole survivor, Dr. Morbius (Walter Pidgeon), and his nineteen-year-old daughter, Alta (Anne Francis), who was born just before all other expedition members were slaughtered. Most curious of all is the fact that the planet is still honeycombed with artifacts of the Krell, an ancient race far more advanced than earthlings, who mysteriously disappeared overnight eons ago.

The visitors' bewilderment turns to terror when an invisible yet powerful monster begins to stalk them, killing them one at a time with savage ferocity. Their only glimpse of the creature comes in the barrage of their ineffectual photon weapons, which illuminate a creature so grotesque it could come only from nightmares.

Inspired by Shakespeare's "The Tempest" (with Morbius as Prospero and beautiful Alta as Miranda), "Forbidden Planet" is both spectacular and satisfying. Until Stanley Kubrick revolutionized special effects with his "2001," this film, with its Technicolor and Cinemascope, its stunning special effects, and its marvelous robot, Robby (Caliban?), set the standard for science fiction.



"Forbidden Planet," the 1956 sci-fi classic loosely based on "The Tempest," comes to the Michigan Theater, Aug. 15.

Also Recommended:

"Of Human Bondage" (John Cromwell, 1934). Fri., Aug. 5, MLB 3; 7:30 p.m.

"The Third Man" (Carol Reed, 1949). Sun., Aug. 7, MLB 3; 9:15 p.m.

"20,000 Leagues Under the Sea" (Richard Fleischer, 1954). Fri., Aug. 10, MLB 3; 7:30 p.m.

"It Happened One Night" (Frank Capra, 1934). Sat., Aug. 16, MLB 4; 7:30 p.m.

"Women in Love" (Ken Russell, 1971). Sat., Aug. 27, Mich., 5 p.m.

"A Night at the Opera" (Samuel Wood, 1935). Tues., Aug. 30, Mich., 7:15 p.m.

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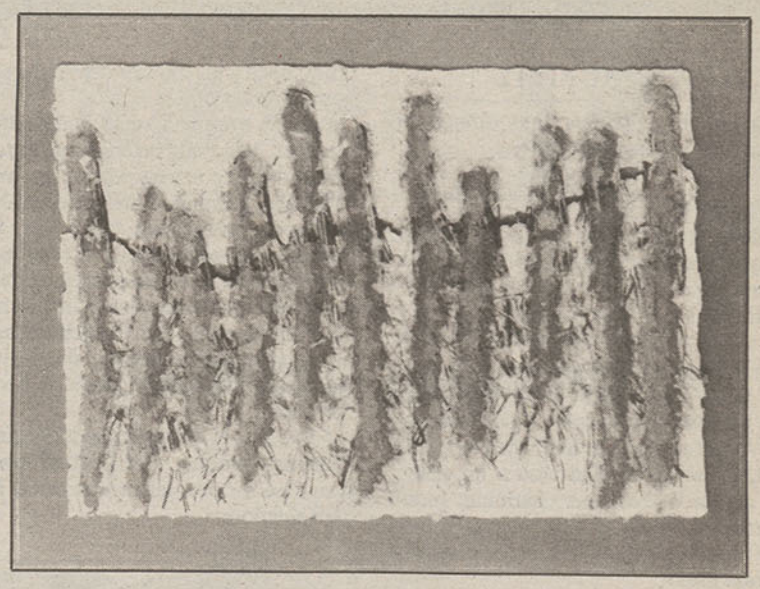

August exhibit: Works of handmade paper by artist Mary Mark.

New hours effective July 5: Mon.-Fri. 10-6; Sat. 10-5; Sun. 12-4; Thurs. eve. til 8

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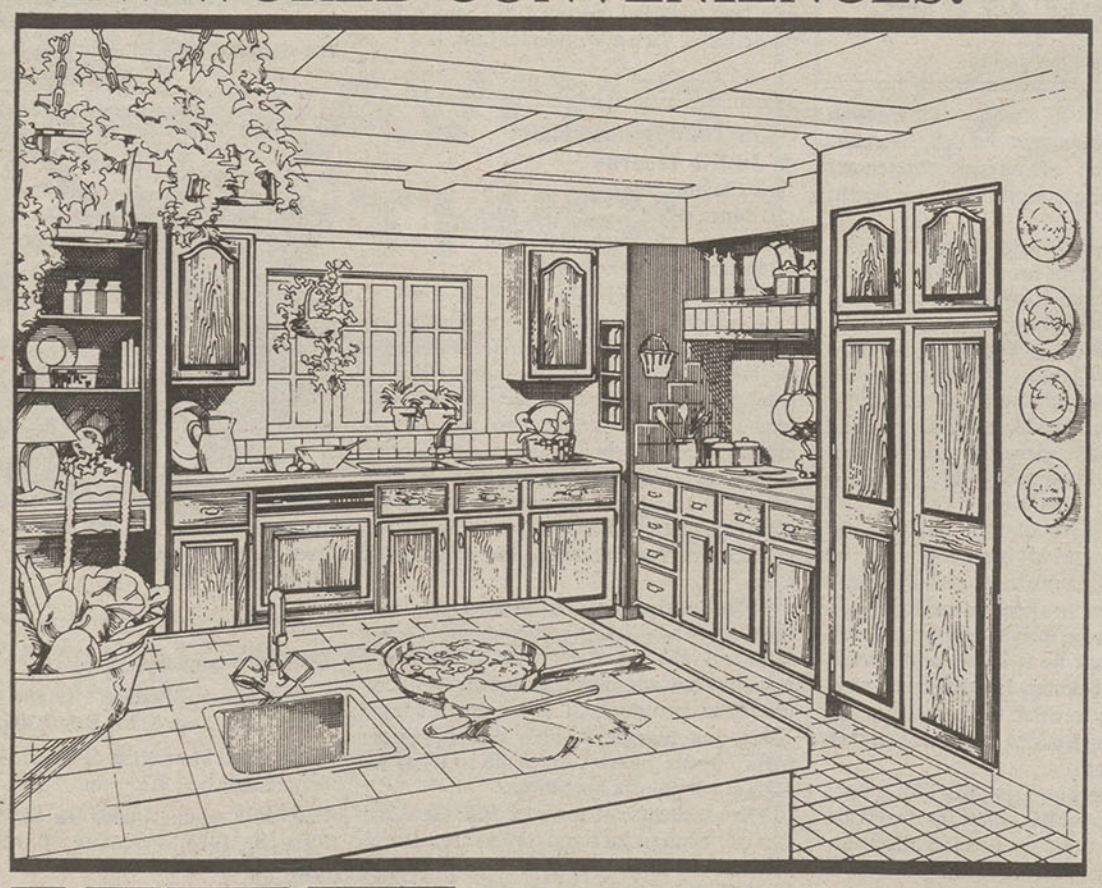

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Major New Exhibits

ANN ARBOR ART ASSOCIATION. Richter/Heckenkamp Exhibit. *August 3–25.* Ceramics by Daniela Richter and paintings by Linda Heckenkamp, who received their MFA's from the U-M School of Art and EMU, respectively. Both artists use simple, nonrepresentational shapes to express the spiritual. **Huron Valley Men's Facility Exhibit.** *August 5–27.* Drawings and paintings by inmates participating in the ArtsGrowth Opportunities program at Ypsilanti's newest maximum security prison. The program offers inmates their first opportunity to study art and develop creative potential. *Mon. noon–5 p.m.; Tues.–Sat. 10 a.m.–5 p.m. 117 W. Liberty. 994–8004.*

EYEMEDIAE GALLERY. White Telephone. *August 6 & 13.* Drawings, paintings, and video by Hungarian artists Andras Borocz and Laszlo Revesz, graduates of the Academy of Fine Arts of Budapest in 1982. Their work reflects the cultural and political change and resulting uncertainty in Hungary. Also, photographs by Ann Arbor-based Doug McMahon documenting the performance of Revesz's and Borocz's "White Telephone" at Eyemediae in February 1988. *10 a.m.–5 p.m.; and by appointment. 214 N. Fourth Ave. 662–2470.*

HATCHER LIBRARY RARE BOOK ROOM (U-M). Vatican Frescoes of Michelangelo. *August 1–September 24.* Over two dozen full-color plates of Michelangelo's work on the Sistine Chapel ceilings, dating from before the current restoration efforts. *Mon.–Fri. 10 a.m.–noon & 1–5 p.m.; Sat. 10 a.m.–noon. Room 711, Harlan Hatcher Graduate Library. 764–9377.*

ONE ONE EIGHT GALLERY. Closed through August 10. **Lucy Arai-Abramson: Dialogues Toward Unity.** *August 11–September 9.* Recent sculptures and a few 2-dimensional works by this Ypsilanti artist. The daughter of a Japanese and an American, Arai-Abramson's works reflect her cultural dualism. *Mon.–Fri. 10 a.m.–4 p.m.; Sat. 10 a.m.–2 p.m. 118 N. Fourth Ave., between Huron and Ann. 662–3382.*

CLARE SPITLER WORKS OF ART. 1987–1988: A Colorful Season. *Through August.* A reprisal of works by gallery artists including Mary Hatch, Cheryl Roark, Ladislav Hanka, Mary King, and Marilyn McDonald. Also, a display of four large colorful etchings, entitled "Kinder Capers," by West Coast painter-printmaker DeLoss McGraw. McGraw received his MFA from Cranbrook Academy of Art in 1972. *Tues. 2–6 p.m.; and by arrangement. 2007 Pauline Ct. 662–8914.*

Other Exhibits

ANN ARBOR HANDS-ON MUSEUM. Science and technology exhibits for children of all ages. *Tues.–Fri. 1:30–5:30 p.m.; Sat. 10 a.m.–5 p.m.; Sun. 1–5 p.m. Admission: children, $1.50; adults, $2.50; students & seniors, $1.50; families, $6; annual family memberships, $30. 219 E. Huron (entrance on N. Fifth Ave.). 995–5439.*

ART DECO DESIGN STUDIO. Jazz Age Collectibles, 1925–1950. *Tues.–Sun. noon–6 p.m. 116 W. Washington. 663–DECO.*

ARTFUL EXCHANGE GALLERY. Resale gallery for antique to contemporary art in all media. *Wed.–Sat. 10 a.m.–5 p.m. 418 Detroit St. 761–2287.*

BENTLEY HISTORICAL LIBRARY (U-M). Michigan Days. *Through September 2. Mon.–Fri. 8:30 a.m.–5 p.m.; Sat. 9 a.m.–noon. 1150 Beal Ave., North Campus. 764–3482.*

Photograph by Ann Arborite Doug McMahon of last February's performance of "White Telephone" by Hungarian artists Andras Borocz and Laszlo Revesz. McMahon's photos are being shown with an exhibit of paintings, drawings, and videos by the two artists at Eyemediae, Aug. 6 & 13.

THE CLAY GALLERY: A COLLECTIVE. Ceramics by local artists. *Mon.–Fri. 9:30 a.m.–5:30 p.m.; Sat. 9:30 a.m.–5 p.m. 8 Nickels Arcade. 662–7927.*

WILLIAM L. CLEMENTS LIBRARY. All Our Finest Birds: The Illustrations of Alexander Wilson. *Through August.* Finely detailed color plates by early American ornithologist and pioneering natural scientist Alexander Wilson. Also, works of artists who influenced Wilson. *Mon.–Fri. 10:30 a.m.–noon & 1–5 p.m. S. University at Tappan. 764–2347.*

DOMINO'S FARMS. Domino's Pizza Collection of the Decorative Designs of Frank Lloyd Wright. *Mon.–Fri. 9 a.m.–4 p.m.; Sat. & Sun. 1–4 p.m. Domino's World Headquarters Bldg., 30 Frank Lloyd Wright Drive (off Earhart north of Plymouth Rd.). 995–4500, ext. 3616.*

ESKIMO ART. *Tues., Wed., & Fri. 10 a.m.–2 p.m.; and by appointment. Prairie House, Domino's Farms, 24 Frank Lloyd Wright Drive (off Earhart north of Plymouth Rd.). 665–9663, 769–8424.*

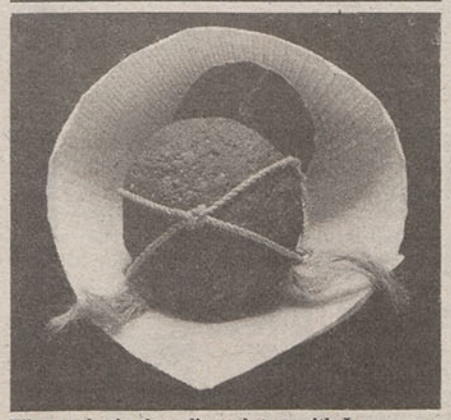
FORD GALLERY (EMU). MFA Exhibit. *August 1–5.* Drawings by EMU art student Joan Haber. *Mon.–Fri. 9 a.m.–5 p.m.; Sat. 10 a.m.–2 p.m. Ford Hall (near McKenny Union), EMU campus, Ypsilanti. 487–1268.*

FORMAT FRAMING AND GALLERY. Gallery Artists. *Through September 2.* Handmade paper by Ingrid Thomas Hooker, etchings by Charles Leonard, limited-edition nature prints by Linda Roberts, and more. *Mon.–Sat. 10 a.m.–5:30 p.m. (till 8 p.m. Thurs.). 1123 Broadway. 996–9446.*

GERALD R. FORD LIBRARY. Anchors Aweigh: Naval Days of Five Presidents. *Through August.* Documents and artifacts on the World War II naval experiences of John Kennedy, Lyndon Johnson, Richard Nixon, and Gerald Ford, as well as Jimmy Carter's postwar naval career. *Mon.–Fri. 8:30 a.m.–4:45 p.m. 1000 Beal Ave., North Campus. 668–2218.*

KELSEY MUSEUM OF ANCIENT AND MEDIEVAL ARCHAEOLOGY (U-M). Egyptian Mummies: From Ancient Cult to Modern Science. *Through August 14.* Highlights include several X-rays, actual mummies and tissue samples, and mummy paraphernalia. *Mon.–Fri. 9 a.m.–4 p.m.; Sat. & Sun. 1–4 p.m. 434 S. State. 764–9304.*

KERRYTOWN CONCERT HOUSE. Frede Schilling. *Through August 8.* Oil and watercolor paintings by this respected Danish artist who possesses a gifted abstract imagination. *Mon.–Fri. 10 a.m.–1 p.m.; and by appointment. 415 N. Fourth Ave. 769–2999.*



Fiber and mixed-media sculpture with Japanese sashiko stitching by Ypsilanti artist Lucy Arai-Abramson. Her recent works are on display at the One One Eight Gallery, Aug. 11–Sept. 9.

LOTUS GALLERY. Antique and contemporary Asian art in various media, along with American Indian crafts. *Tues.–Sat. 11 a.m.–6 p.m.; and by appointment. 119 E. Liberty. 665–6322.*

MATTHAEI BOTANICAL GARDENS (U-M). *Daily 10 a.m.–4:30 p.m. 1800 N. Dixboro Rd. 763–7060.*

MAYA PLACE. Meso-American and Native American arts. *Mon.–Sat. 10 a.m.–6 p.m. 219 N. Main. 761–1155.*

LE MINOTAURE. Gallery Artists. *Through summer.* Oil and acrylic paintings and signed graphics by gallery artists including Adjar, Richard, Lubarow, Tercinet-Levin, Szaro, Assadour, Matta, Lindstrom, Karamanoukian, and more. Works change weekly. *Wed., Fri., & Sat. 10 a.m.–4 p.m.; Thurs. 11 a.m.–7 p.m. 115 E. Ann. 665–0445.*

MUSEUM OF ART (U-M). The Graphic Dimension: Prints and Drawings by Modern Sculptors. *Through August 7.* Relief, intaglio, and planographic prints by American and European modernist sculptors such as Archipenko, Arp, Calder, Giacometti, Lipchitz, and more. **Elegance and Utility: Chinese Snuff Bottles and Japanese Netsuke.** *Through October 16.* Display of elegant 18th- and 19th-century Japanese netsuke (belt toggles) and Chinese snuff bottles. Also, "Art Breaks," free docent-guided tours, will resume in the fall. *Tues.–Fri. 10 a.m.–4 p.m.; Sat. & Sun. 1–5 p.m. S. State at S. University. 763–1231.*

NATURAL SCIENCE MUSEUMS (U-M). Molecular Studies in Evolution. Also, permanent exhibits of dinosaurs, Native American cultural artifacts, astronomy, and more. *Mon.–Sat. 9 a.m.–5 p.m.; Sun. 1–5 p.m. Geddes Ave. at N. University. 764–0478.*

ORION GALLERIES. Fine mineral specimens, fossils, ancient coins, and more. *Tues.–Sat. 11 a.m.–6 p.m.; and by appointment. 119 E. Liberty (lower level). 665–6322.*

DOUG PRICE PHOTOGRAPHS. Edward S. Curtis. 19th-century photographs of American Indians. *Mon.–Fri. 11 a.m.–6 p.m.; Sat. 10 a.m.–5 p.m. West Side Book Shop, 113 W. Liberty. 995–1891.*

REEHILL GALLERY. Prints by Bill Hoxie. *Through August.* Ann Arbor artist Bill Hoxie's prints explore man's inherent creativity and individualism. *Mon.–Fri. 8:30–11 a.m.; Sun. 8:30 a.m.–noon. St. Aidan's/Northside Churches, 1679 Broadway. 665–6359.*

SELO/SHEVEL GALLERY. Hand-blown glass and handcrafted clothing and jewelry. *Mon.–Thurs. & Sat. 10 a.m.–6 p.m.; Fri. 10 a.m.–9 p.m. 329 S. Main. 761–6263.*

ALICE SIMSAR GALLERY. Gallery Artists. *Through August.* New works in various media by Robert Cronin, Sam Gilliam, Alan Shields, Lucio Pozzi, Don Wynn, Bill Weegy, and more. *Tues.–Sat. 10 a.m.–5:30 p.m. 301 N. Main. 665–4883.*

16 HANDS. Gallery Artists. *Through August.* Bells and gongs by Washington artist Tom Torrens, pottery by Illinois-based Spring Street Pottery, and black and white photos of Greece by Ann Arbor-based photographer Howard Bond. *Mon.–Thurs. 11 a.m.–5 p.m.; Fri. 11 a.m.–8 p.m.; Sat. 10 a.m.–6 p.m. 119 W. Washington. 761–1110.*

SLUSSER GALLERY (U-M). 1988 Biennial Fiber Show. *Through August 10.* Juried exhibit of tapestries, clothing, 3-dimensional sculpture, rugs, baskets, quilts, and computer-driven weavings by members of the Michigan League of Handweavers. *Mon.–Fri. 1–4 p.m. U-M Art & Architecture Bldg., Bonisteel Blvd., North Campus. 764–0397.*

U-M HOSPITALS. Works by Area Artists. In the Taubman Center 1st-floor lobby, watercolors and drawings by Mona Massaro. Also, oil paintings and chalk drawings by Lynn Hanley (in the main hospital 1st-floor lobby), paintings and constructions by Seymour Remen (in the University Hospital Amphitheater), and oil paintings by Abbey Pachter (in the main hospital 2nd-floor west corridor). *Daily 8 a.m.–8 p.m. 936–ARTS.*

UPLAND GALLERY. Abstract and Landscape Images. *Through August.* Handmade paper by Ohio artist Mary Mark. *Mon.–Wed. & Fri. 10 a.m.–6 p.m.; Thurs. 10 a.m.–8 p.m.; Sat. 10 a.m.–5 p.m.; Sun. noon–4 p.m. North Campus Plaza, 1753 Plymouth Rd. 663–0114.*

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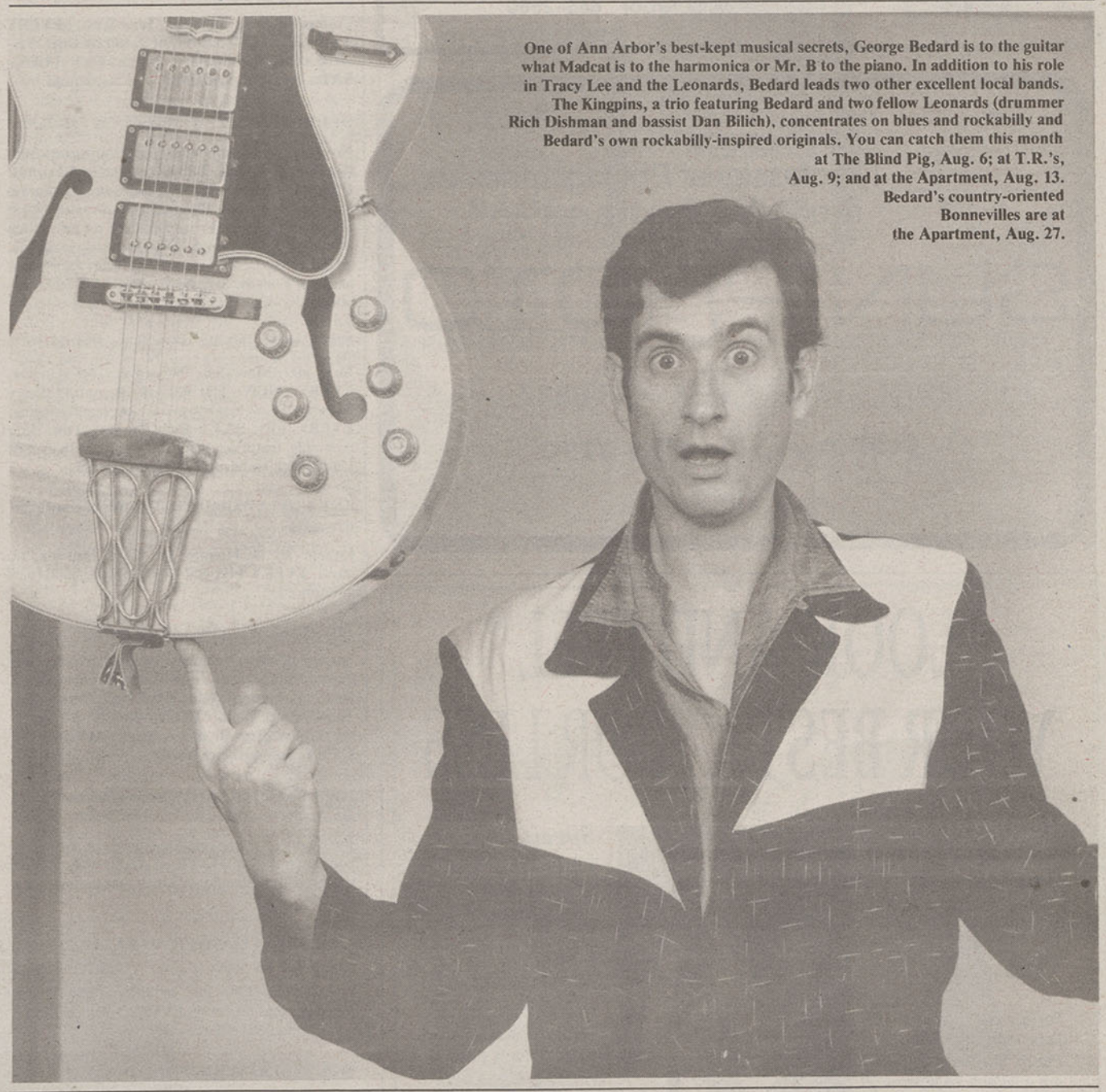
MUSIC AT NIGHTSPOTS

By JOHN HINCHEY

These bookings came from information available at press time. Last-minute changes are always possible, so to be certain who will be playing, it's advisable to call ahead. Unless otherwise noted, live music runs from 9:30 p.m. to 1:30 a.m.



One of Ann Arbor's best-kept musical secrets, George Bedard is to the guitar what Madcat is to the harmonica or Mr. B to the piano. In addition to his role in Tracy Lee and the Leonards, Bedard leads two other excellent local bands. The Kingpins, a trio featuring Bedard and two fellow Leonards (drummer Rich Dishman and bassist Dan Bilich), concentrates on blues and rockabilly and Bedard's own rockabilly-inspired originals. You can catch them this month at The Blind Pig, Aug. 6; at T.R.'s, Aug. 9; and at the Apartment, Aug. 13. Bedard's country-oriented Bonnevilles are at the Apartment, Aug. 27.

THE APARTMENT LOUNGE, 2200 Fuller Rd. 769-4060.

In the Huron Towers complex across from the VA Hospital. DJs on Tuesdays and Wednesdays, and dance bands on the weekends and Mondays. Thursday blues & jazz nights resume in September. Large dance floor. Cover. Music plays until 2 a.m. **AUG. 5** (5:30-8 p.m.): **The Whip.** R&B, soul, and vintage rock by this group of veteran local musicians, including vocalist Rick Savage, bassist Ben Piner, guitarists Rick Humesky and Pete Reed, and drummer Bill "Boot" Gracie. **AUG. 12** (5:30-8 p.m.): **Gulch.** Club debut of this local blues-rock quartet featuring bassist Ed Cleveland, guitarists Mark Mihlas and Jack Richards, and drummer Bill Turley. **AUG. 19 & 26** (5:30-8 p.m.): **Private Sector.** See Windows. **EVERY MON.: Ballroom Dancing.** DJs spin dance records from late-30s swing to contemporary R&B. (The II-V-I Orchestra returns in September.) Also, ballroom dance lessons, 7:30-8:30 p.m. **EVERY TUES.: Funk Night.** Dancing with DJs Dana Dane, Cool Mo D, and Chuck Fresh. **EVERY WED.: Dance Party.** With DJ Terry Chisolm. **AUG. 5: Mars Needs Women.** Honky-tonk and rockabilly classics by this local band, formerly known as Southern Bound, featuring singer-guitarist Bob Schetter, guitarist Rick Humesky, bassist Charlie Monroe, drummer Bill Turley, and vocalist Pontiac Pete Ferguson. **AUG. 6: The Conquerroots.** See Blind Pig. **AUG. 12: 66 Spy.** Up-tempo dance music with a Latin/Caribbean flavor by this local quintet. The band's revamped lineup features two female vocalists (guitarist Mary Roth and percussionist Eddy Howard) and two male vocalists (bassist Tim Connor and guitarist John Lewis), along with drummer Steve Whitecraft. **AUG. 13: George Bedard and the Kingpins.** See Blind Pig. **AUG. 18-19: Glass.** Popular 7-piece party and show band from Detroit featuring 5 alternating lead vocalists plays everything from early Elvis and 60s pop to Motown, contemporary funk, and Bruce Springsteen. Members also lead the audience in such dances as "The Bird," "The Word Is Up," and "The Walk." **AUG. 20: Silent Radio.** New local band features richly melodic 4-part harmony vocals and an impressively diverse sound that spans everything from the rock 'n' roll classic "Boney Maroney" to Hendrix's "Little Wing" and the Gang of Four's "Muscle for Brain," along with the Pink Floyd-ish "Anthem to Armageddon" and other originals. Members are Gail Baker on guitar and synthesizer, Kip Godwin on guitar, Ray Bailey on bass, Jon Broden on drums, Bill Gross on congas and percussion, and Greg Kjolhede on guitar, sax, and flute. **AUG. 26: The Conquerroots.** See Blind Pig. **AUG. 27: George Bedard and the Bonnevilles.** Popular honky-tonk & rockabilly band fronted by Tracy Lee & the Leonards guitar whiz Bedard, who is also an extremely underrated songwriter. Also, a number of instrumentals, from rearrangements of old fiddle tunes to the theme from "The Good, the Bad, and the Ugly."

THE ARK, 637½ S. Main. 761-1451.

Michigan's leading showcase for American and international performers of all forms of traditional music. Cover (usually $7), no dancing. Discounts (usually $1) on cover for members ($15/year; families, $25/year). All shows begin at 8 p.m. unless otherwise noted. Ticket sales: If a sell-out is anticipated, advance tickets are sold and (usually) two shows are scheduled. Otherwise, tickets are available at the door only. **JULY 14: Bonnie Raitt.** See Events. In the Power Center. **JULY 10-14 & 18-21: "The Ark Presents the National Pastime."** See Events.

AUBREE'S SECOND FLOOR, 39-41 E. Cross St., Ypsilanti. 483-1870.

Music club above Aubree's Restaurant in Depot Town. Live music Fri.-Sat. Cover (Fri.-Sat. only), dancing. Closed until September.

THE BEAT, 215 N. Main. 663-7758.

New rock 'n' roll club above the Heidelberg. Live music Wednesdays and Thursdays. Cover, dancing. **AUG. 18: Tar Babies.** Hard-edged rock 'n' roll band from Madison, Wisconsin, that's been compared to Husker Du. Remainder of August schedule to be announced.

BIRD OF PARADISE, 207 S. Ashley. 662-8310.

Intimate jazz club owned by prominent jazz bassist Ron Brooks. Live music every Sun.-Thurs. (8 p.m.-1 a.m.) and Fri.-Sat. (9 p.m.-1:30 a.m.). Cover (evenings only), no dancing. **EVERY MON.: Jerome Clark Duo.** Jazz guitarist Clark teams up with various different partners. **EVERY TUES.: Motor City Jazz Quintet.** Straight-ahead bebop with a big band flavor with Walter Szymanski on trumpet and flugelhorn, Scott Peterson on sax, John Knust on drums, Phil Kelly on piano, and Paul Keller on bass. **EVERY WED.-THURS.** (except Aug. 11): **Ron Brooks Trio.** One of the state's finest jazz bassists, club owner Brooks is joined by either Rick Roe (Wednesdays) or Larry Fuller (Thursdays) on piano and the area's wittiest drummer, George Davidson. **AUG. 5-6: Larry Nozero Quartet.** Detroit jazz ensemble led by saxophonist Nozero, with drummer Jim Ryan, bassist Paul Keller, and keyboardist Terry Lower. **AUG. 11-13: Ernestine Anderson.** See Events. 9 & 11 p.m. (Aug. 11); 8 & 10 p.m. & midnight (Aug. 12-13). **AUG. 19-20: Motor City Jazz Quintet.** See above. **AUG. 26-27: Cynthia Dewberry.** A popular local jazz vocalist who sings in a voice at once ethereal and earthy, Dewberry is backed by the Ron Brooks Trio.

THE BLIND PIG, 208 S. First St. 996-8555.

Local rock 'n' roll bands and out-of-town rock, blues, reggae, and jazz performers 5 nights a week, with a DJ on Sundays and Wednesdays. Cover, dancing. **AUG. 1: Falcons.** This veteran local band plays an extremely danceable concoction of early rock 'n' roll, mid-60s soul, and prime Motown. **AUG. 2: Avant Gardeners.** Entertaining modern rock originals and 80s covers by this band that includes members from both Ann Arbor and East Lansing. **AUG. 3: The Gay 90s.** DJ Scott Bradley plays top-40 dance hits. **AUG. 4: Frank Allison and the Odd Sox.** Irresistibly high-energied, 60s pop-based local rock 'n' roll band led by singer-songwriter Allison. A gritty-voiced, quick-tongued vocalist with a sharp, sly-witted sense of mischief, Allison has a knack for writing songs that seem positively aboriginal, as if Buddy Holly had written them for the Replacements. The band's latest single features "The Rodent of Love" b/w "Some Odd Girl." **AUG. 5: The Difference.** See Rick's. **AUG. 6: George Bedard and the Kingpins.** Super-fine dance classics from swing to vintage blues and rockabilly, with some memorable originals penned by guitar genius Bedard. With bassist Dan Bilich and drummer Rich Dishman, both bandmates of Bedard in Tracy Lee and the Leonards. **AUG. 7: The Gay 90s.** See above. **AUG. 8: And So Are You.** New music rock 'n' roll band from Saginaw. **AUG. 9: World Hunger Education Action Committee Benefit.** See Events. **AUG. 10: The Gay 90s.** See above. **AUG. 11: Detroit Energy Asylum.** Raucous hard rock, at once furious and funky, by this Detroit quintet led by the passionate vocal acrobatics of Carolyne Striho and featuring two former members of Was/Not Was, guitarist Randy Jacobs and sax player David McMurray. Recently released a 7-song cassette on Detroit's Jukebox label, "Theater of the Night." **AUG. 12: The Suspects.** See T.R's. **AUG. 13: Steve Nardella Rock 'n' Roll Trio.** Fiercely cathartic, blues-drenched reworkings of rock 'n' roll and rockabilly classics and obscure gems, along with some authentic Muddy Waters and John Lee Hooker blues. Singer/guitarist Nardella is backed by drummer Andy Conlin and bassist Gary Rasmussen. If your psyche could stand an energizing jolt, this is the music to provide it. **AUG. 14: The Gay 90s.** See above. **AUG. 15: The Neighborhoods.** See Events. **AUG. 16: No Minds.** MC5/Stooges-style hard rock quartet from Toronto. **AUG. 17: The Gay 90s.** See above. **AUG. 18: The Conquerroots.** Energetic local blues and blues-rock band with vocalist and blues harpist Pontiac Pete Ferguson, guitarist Dave Kaftan, former Savage Grace guitarist Al Jacquez, keyboardist Jim Neal, bassist Chris Goerke, and drummer Jakson Spires. Their repertoire includes classic and obscure traditional blues and Ferguson/Jacquez originals. **AUG. 19: Iodine Raincoats.** See Rick's. **AUG. 20: Eddie Shaw and the Wolf Gang.** See Events. **AUG. 21: The Gay 90s.** See above. **AUG. 22: The Sinatras.** Detroit rock 'n' roll band. **AUG. 23: Martin with the Kites.** Inventive, popular local rock 'n' roll band led by Martin Kierzenbaum. **AUG. 24: The Gay 90s.** See above. **AUG. 25: The Del Rays.** Two of Ann Arbor's finest and most popular rock 'n' roll singer-guitarists, Steve Nardella and George Bedard, team up with bassist Gary Rasmussen and former Urbations drummer Martin Gross to play rousing blues, country, and rockabilly dance music. **AUG. 26-27:**

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Trinidad Tripoli Steel Band. Sultry, high-energy calypso and reggae by this popular Jamaican-born percussion ensemble that currently lives in Ypsilanti. **AUG. 28: The Gay 90s.** See above. **AUG. 29-30: Private Sector.** See Windows. **AUG. 31: The Gay 90s.** See above.

CITY LIMITS, 2900 Jackson Rd. 665-4444.

Lounge at the Holiday Inn West. **EVERY TUES.-FRI.** (5-7 p.m.): **The Jazz Life Duet.** Versatile contemporary jazz duo. **EVERY TUES.-SAT.:** Top-40 dance bands to be announced.

DEL RIO BAR, 122 W. Washington. 761-2530.

No cover, no dancing. Local jazz groups every Sunday, 5-9 p.m. **AUG. 7: Paul Vornhagen & Friends.** Upbeat Latin jazz and swing-bop quintet featuring Vornhagen on sax, flute, and vocals with Norm Shobey on congas, Bruce Dondero on bass, Rick Burgess on piano, and Karl Dieterich on drums. **AUG. 14:** To be announced. **AUG. 21: Paul Vornhagen & Friends.** See above. **AUG. 28:** To be announced.

THE EARLE, 121 W. Washington. 994-0211.

Live jazz Mon.-Sat. No cover, no dancing. **EVERY MON.-THURS.** (8-10 p.m.): **Larry Manderville.** Solo piano at once sweet and stinging. **EVERY FRI.-SAT.: Rick Burgess Trio.** Jazz ensemble featuring pianist Burgess, with bassist Chuck Hall and drummer Karl Dieterich.

THE GOLLYWOBBLER, 3750 Washtenaw Ave. 971-3434.

Lounge at the Holiday Inn East. Dancing, no cover. **EVERY THURS.-SAT.:** Dance band to be announced.

THE HABITAT, 3050 Jackson Rd. 665-3636.

Lounge at Weber's Inn. Solo piano by Art Stephan during Happy Hour (Mon.-Tues. & Thurs.-Fri.). Dancing, no cover. **AUG. 2-6 & 9-13: Loving Cup.** Top-40 dance band. **AUG. 16-20 & 23-27: Northern Lights.** Top-40 dance band. **AUG. 30-31: L'USA.** Top-40 dance band.

JOE'S STAR LOUNGE, address unknown. 665-JOES.

Joe Tiboni is still looking for a new permanent location, but meanwhile he's been producing occasional shows under the banner of "Joe's Star Lounge in Exile."

LEGENDS ALL-AMERICAN BAR, 3600 Plymouth Rd. 769-9400.

Lounge in T.S. Churchill's restaurant in the Marriott Inn. Dancing, no cover. **EVERY FRI.:** WIQB DJ Jeff Crowe spins oldies dance records.

MOUNTAIN JACK'S, 305 S. Maple. 665-1133.

No dancing, no cover (occasional minimum). Live music Thurs.-Sat., 8:30 p.m.-1 a.m. **EVERY WED.: Star Trax.** All invited to show off their singing talents. The club provides the background music. All performers receive a recording of their performance. **EVERY THURS.-SAT.: Billy Alberts.** Easy listening vocalist accompanies himself on piano and guitar.

NECTARINE BALLROOM, 510 E. Liberty. 994-5436.

New York-style dance club featuring the latest European technology in lighting and sound. Cover, dancing. **EVERY FRI.: Top-40/Progressive Dance Party.** With DJ Roger LeLievre. **EVERY SAT.: Top-40 Dance Party.** With DJ Roger LeLievre. **EVERY SUN.: Megafunk Dance Party.** With DJ the Wizard. **EVERY MON.: Modern Music Dance Party.** With guest DJs and live bands to be announced. **EVERY TUES.: Hi-NRG Dance Music.** With DJ Roger LeLievre. **EVERY WED.: Modern Dance for Teens.** With WEMU/WCBN DJ Tom Simonian. 8 p.m.-12:30 a.m. **EVERY THURS.: EuroBeat Dance Party.** European-style dance music with DJ Roger LeLievre.

POLO ROOM, 610 Hilton Blvd. 761-7800

Lounge in the Berkshire Hilton. No cover, no dancing. **EVERY TUES.-THURS.: Andy Adamson.** Jazz standards and originals, along with some popular tunes, by this local pianist whose trio won the 1986 WEMU Jazz Competition. **EVERY FRI.-SAT.: Mary Ann Folk.** Popular standards, contemporary pop, show tunes, jazz, country, and folk by this local singer who accompanies herself on piano and guitar.

Veteran hard rock vocalist Carolyne Striho leads the Detroit Energy Asylum, a furious and funky Detroit quintet that includes two former members of Was/Not Was, guitarist Randy Jacobs and sax player David McMurray. They are at The Blind Pig, Mon., Aug. 8.

RICK'S AMERICAN CAFE, 611 Church. 996-2747.

Live music 6 nights a week. Chief local venue for big-name electric blues. Campus-area location gives this club a strong undergraduate flavor, but the music also draws a heavy nonstudent clientele. Dancing, cover. **AUG. 1-2:** To be announced. **AUG. 3: EIEIO.** Bright-spirited guitar-based pop-rock quartet from Madison. **AUG. 4: Juice.** An inventive blend of 60s rock & soul with 80s postpunk rock 'n' roll by this U-M student band that features former members of the popular Community High School band Third Rail. **AUG. 5: Winter Hours.** English rock 'n' roll band. **AUG. 6: King David.** Popular reggae band from Detroit. **AUG. 8: Iodine Raincoats.** This popular local rock 'n' roll band plays all original material, written by lead vocalist Robert McKenzie. Their neo-garage style mixes blues-rock and progressive psychedelia with a Replacements-style marauding edge. Now a quintet, with the addition of former Detroit Panic guitarist Andy Rosenzweig and bassist Chris Noteboom, formerly with the L.A. band Peasant Sun. **AUG. 9-10: The Kingbees.** L.A.-based rock 'n' roll trio led by Jamie James. Best known for "My Mistake" and other early 80s hits. Very popular in the Ann Arbor-Detroit area. **AUG. 11:** To be announced. **AUG. 12: The Difference.** This local pop-rock quintet recently completed recording two songs in New York City—part of the prize they earned by winning MTV's national "Energizer Rock 'n' Roll Challenge" last spring. The band's original songs feature an engaging, imaginative blend of new music dance rhythms with funk bass lines. **AUG. 13: Lil' Ed and the Blues Imperials.** See Events. **AUG. 15:** To be announced. **AUG. 16: Martin with the Kites.** See Blind Pig. **AUG. 17:** To be announced. **AUG. 18: Ragamuffin.** Reggae and reggae-rock trio with three members of Black Market. **AUG. 19-20: I-Tal.** Nine-piece reggae band from Cleveland features three members of the original I-Tal, including vocalist/front man Dave Smeltz. One of Ann Arbor's most popular club attractions. **AUG. 22-25:** To be announced. **AUG. 26-27: Loved by Millions.** Ann Arbor-area band led by former Wet Shavers singer Steve Athanas plays an entertaining, crowd-pleasing mix of pop hits from James Brown to the Talking Heads. **MAY 16: Steve Nardella Rock 'n' Roll Trio.** See Blind Pig. **AUG. 29-31.** To be announced.

STATE STREET LOUNGE, 3200 Boardwalk. 996-0600.

Lounge at the Sheraton University Inn. Dancing, no cover. **EVERY TUES.-SAT.** (9 p.m.-12:30 a.m.): DJ spins contemporary dance hits.

T.R.'S, 2065 Golfside, Ypsilanti. 434-7230.

Live music 7 nights a week. Large dance floor, cover (Fri.-Sat. only). **AUG. 1: MVP's.** Rock 'n' roll band featuring two former members of Brownsville Station. **AUG. 2: The Suspects.** Detroit-area R&B band with a powerful horn section. **AUG. 3-6: Valerie Winters.** Top-40 dance band. **AUG. 7-8: MVP's.** See above. **AUG. 9: George Bedard and the Kingpins.** See Blind Pig. **AUG. 10-13: Valerie Winters.** See above. **AUG.**

14–15: MVP's. See above. **AUG. 16: Blue Front Persuaders.** They've gone through almost as many lineup changes in the past decade as the Tigers, and they've no longer got a piano player, but this veteran local R&B dance band can still make the best party you've ever been to seem like an early morning staff meeting by comparison. The current lineup features Denny Allis on trumpet and Stanley Mizerny on bass, saxophonists Carl Dyke and Livonia Smith, guitarist Patrick Lewandowski, and drummer Mark Russell (the only remaining original member of the band). Dyke, better known as "Buddy Love," has recently announced his candidacy for president, running on a platform of "bigger cars, more chrome." He may not have much chance of overtaking Bush or Dukakis, but he figures on giving Pat Paulsen and Alice Cooper all they can handle. **AUG. 17–20:** Top-40 dance band to be announced. **AUG. 21–22: MVP's.** See above. **AUG. 23: Jeanne and the Dreams.** Funky, danceable R&B, Motown, and Memphis soul, with lots of originals, featuring sizzling solo and harmony vocals by Jeanne Mayle and guitarist Al Hill backed by saxophonists Paul Vornhagen and Eric Korte, bassist Jim Rasmussen, and drummer Loch Campbell. **AUG. 24–27: Showdown.** Top-40 dance band. **AUG. 28–29: MVP's.** See above. **AUG. 30: Wild Woodys.** Energetic, convincing rockabilly trio from Kalamazoo with a varied repertoire, including Carl Perkins's "Dixie Fried," vintage and recent Jerry Lee Lewis, Elvis Presley's "Jailhouse Rock" and Elvis Costello's "Mystery Dance," early George Jones, and choice Springsteen covers. **AUG. 31: Showdown.** See above.

TOMMY'S DINE AND DANCE, 23 N. Washington, Ypsilanti. 485-2750.

Music room at the Spaghetti Bender restaurant. No cover (except Thursday), dancing. **EVERY NIGHT: Tommy's Video Nightclub.** The latest and hottest dance videos shown on a 10-foot screen.

U-CLUB, Michigan Union, 530 S. State. 763-2236.

The U-Club is open only to members—U-M students, staff, faculty, and alumni—and their sponsored guests. Cover, dancing. **EVERY TUES.: Reggae Dance Party.** With WEMU/WCBN DJ Tom Simonian. **EVERY WED.:** Comedy entertainment or live bands to be announced. **EVERY THURS.: Reggae Dance Party.** See above. **EVERY FRI.: New Music Dance Party.** With DJ Tom Simonian. **EVERY SAT.: Club Night.** Danceable new music, hip hop, Euro-beat, and funk with DJ The Pip.

VARSITY HOUSE, 3250 Washtenaw at Huron Pkwy. 996-0600.

DJs with dance music on weekends, with occasional live bands. Cover, dancing.

WALLSTREET LOUNGE, 2800 Jackson Rd. 769-0700.

Lounge next to the Comfort Inn. Dancing, no cover. **EVERY FRI.-SAT.: Class Action.** Pop, Motown, and jazz dance music by this local band led by bassist Sue Scott and featuring guitarist Thom Douvan, keyboardist Steve DeDoes, drummer Michael Scott, and Tom McGovern on flute, sax, and vocals. Guest performers this month include local jazz vocalist **Cynthia Dewberry** (Aug. 12–13), L.A.-based flugelhornist and percussionist **Farid Rashid** (Aug. 19–20), and New York City-based vocalist **Kristen Ryan** (Aug. 26).

WINDOWS, S. Fourth Ave. at E. Huron. 769-9500.

Restaurant and lounge on the 11th floor of the Ann Arbor Inn. Dancing, no cover. **EVERY MON.-FRI.** (6:30 p.m.-9 p.m.): **Tony Viviano.** Solo jazz pianist. Viviano gives way to **Eddie Russ** on many Mondays, Tuesdays, and Thursdays. **EVERY MON.-WED.: Andy Boller.** A tastily eclectic mix of blues, R&B, jazz, country, and rock 'n' roll oldies, along with some originals, by this former Urbations keyboardist, who plays piano here. Note: Versatile local pianist **Martin Simmons** sits in during the first two weeks of August while Boller is on vacation. **EVERY THURS.: Koke McKesson.** Former WEMU jazz competition winner McKesson, a flashy, soul-inflected jazz vocalist, is backed by a trio featuring pianist Eddie Russ. **AUG. 5–6: Fast Tracks.** Highly regarded local fusion ensemble with a strikingly original blend of jazz, rock, blues, R&B, and reggae, along with some original compositions. **AUG. 12–13: Cynthia Dewberry.** A popular local jazz vocalist who sings in a voice at once ethereal and earthy, Dewberry is backed by a trio led by keyboardist Jim King. **AUG. 19–20: Private Sector.** Modern dance-oriented R&B, "neo-classical" reggae, funk-jazz, electric blues, and country-rock group. Highlights include a smashing version of Moby Grape's "Murder in My Heart for the Judge." Members include lead vocalist Randy Tessier on bass, Dave Cavender on trumpet and harmonica, Andy Adamson on piano, Doug Koernke on guitar, and Don Kuhli on drums. **AUG. 26–27: Benny Poole Band.** Versatile jazz ensemble led by saxophonist Poole.

Ernestine Anderson's singing is known for its innate swing, faultless diction, and brandy-mellow sensuality. The veteran jazz vocalist, twice nominated for a Grammy, is at the Bird of Paradise, Thurs.-Sat., Aug. 11–13.

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EVENTS FOR AUGUST

We want to know about your event!

Who to write to:

Mail press releases to John Hinchey, Calendar Editor, Ann Arbor Observer, 206 S. Main, Ann Arbor, Michigan 48104. **PLEASE** do not phone in information.

What gets in?

With few exceptions, events must be within Ann Arbor. Always include the address and telephone of a contact person. The calendar is published a month ahead; notices for September events should arrive by August 15th.

Next month's deadline:

All appropriate materials received by August 15th will be used as space permits; materials submitted later may not get in.

★ *Denotes no admission charged.*

FILM SOCIETIES on and off campus

Basic info:

Tickets $2 (double feature, $3) on weekdays and $2.50 (double feature, $3.50) on weekends unless otherwise noted.

Abbreviations for film societies:

Alternative Action Film Series (ACTION)—usually $2.50 (double feature, $3.50). 662-6597. **Ann Arbor Film Cooperative (AAFC)**—769-7787. **Cinema Guild (CG)**—994-0027. **Cinema 2 (C2)**—665-4626. **Eyemediae (EYE)**—$3. 662-2470. **Hill Street Cinema (HILL)**—$2 (Sat., $2.50). Double feature is always $3. 663-3336. **Mediatrics (MED)**—$2.50 (double feature, $3). 763-1107. **Michigan Theater Foundation (MTF)**—$3.50 (children under 14, $1.50) for single and double features. 668-8397. **Silver Screen (SS)**—$2 for single and double features. 487-3045.

Abbreviations for locations:

AAPL—Ann Arbor Public Library, 343 S. Fifth Ave. at William. **AH-A**—Angell Hall Auditorium A. **EQ**—Room 126 East Quad, East University at Hill. **Lorch**—Lorch Hall (Old Architecture Building) at Tappan and Monroe. **Mich.**—Michigan Theater, 603 E. Liberty. **MLB**—Modern Languages Building, E. Washington at Thayer. **Nat. Sci.**—Natural Sciences Building, North University across from Ingalls. **SA**—Strong Auditorium, EMU campus, Ypsilanti. **UGLI**—U-M Undergraduate Library Multi-Purpose Room.

Jugglers (of all ages), jousters, buffoons, musicians, and wenches are among the old-world characters at the 19th Annual Ann Arbor Medieval Festival at the U-M School of Music grounds, Sat.-Sun., Aug. 6-7.

1 MONDAY

★ **"Weekend Recovery Ride": Ann Arbor Bicycle Touring Society.** Every Monday. Fast-paced ride, 20 to 40 miles. *6 p.m., Dicken School, 2135 Runnymede. Free. 994-4044.*

★ **Washtenaw Walkers' Club: Washtenaw County Parks and Recreation Commission.** Every Monday and Wednesday (7-8 p.m.) and Tuesday and Thursday (10-11 a.m.). Brief warm-up followed by a 3- to 4-mile hike led by a WCPARC recreation specialist. Enjoyable exercise and a social occasion for walkers of all ages, mostly adults and seniors, who like to chat and mingle. *7 p.m., County Farm Park, Washtenaw at Platt (meet in the Platt Rd. parking lot). Free. 971-6337.*

★ **Weekly Meeting: Society for Creative Anachronism.** Every Monday. Each week features a workshop on re-creating a different aspect of medieval culture, including heraldry, costuming, embroidery, and other crafts. All invited. Followed by a short business meeting. *7 p.m., location to be announced. Free. 996-4290.*

★ **Carillon Recital: U-M School of Music.** Concert by Karel Keldermans, carillonneur of the Thomas Rees Carillon, Springfield, Illinois. *7 p.m., Burton Memorial Tower. Free. 763-4726.*

★ **"Alice in Wonderland": Ann Arbor Recreation Department.** Performance of Lewis Carroll's classic children's tale by the Recreation Department's Strolling Players, an ensemble of local 7th through 12th graders. *7:30 p.m., main library downstairs meeting room, 343 S. Fifth Ave. at William. Free. 994-2326.*

FILMS

MTF. "The Mad Adventures of Rabbi Jacob" (Gerard Oury, 1974). Slapstick comedy about an anti-Semitic businessman forced to disguise himself as a rabbi. French, subtitles. Mich., 7:15 p.m. **"Levy and Goliath"** (Gerard Oury, 1988). Also, August 2-6. Comedy about a Hasidic Jew faced with vice and temptation. French, subtitles. Mich., 9:15 p.m.

2 TUESDAY

★ **Primary Elections.** The Ann Arbor city ballot includes primary elections for U.S. senator and representative, state representative, county officers, circuit court judge, and county commissioners. *Polls open 7 a.m.-8 p.m. If you are unsure about where to vote, call the City Clerk at 994-2575.*

★ **"Surviving and Growing in an Alcoholic Home": U-M School of Social Work.** Geared to those living in alcoholic homes, this workshop addresses the effects of alcohol abuse on the family, increasing communication skills, community resources, and support groups. Lunch and child care provided. *9 a.m.-3 p.m., main library, 343 S. Fifth Ave. at William. Free. Reservations requested. 763-7729.*

★ **Tuesday Walkers: Jewish Community Center.** Every Tuesday. Rita Gelman leads a leisurely outdoor walk through a different part of town each week. All invited. *9:15 a.m., starting location to be announced. Free. 971-0990.*

★ **Weekly Meeting: Jugglers of Ann Arbor.** Every Tuesday. All invited to join this weekly practice laboratory for local jugglers. Beginning jugglers should call for information about occasional free workshops offered by veteran club members. *5 p.m.-dark, U-M Diag. Free. 994-0368.*

★ **Speed Workout Ride: Ann Arbor Velo Club.** Every Tuesday. Velo Club coach Angelo Chinni helps riders work on group riding techniques and sprinting. Wear an ANSI-approved helmet, and be self-sufficient with pump, spare, and water. All invited. *6 p.m. Runway Blvd. (just south of Ann Arbor Municipal Airport). Free. 769-1115.*

Kids get a chance to meet Alice, the March Hare, the Dormouse, and the Mad Hatter in person when the Ann Arbor Recreation Department's Strolling Players perform "Alice in Wonderland" at the main library, Mon., Aug. 1.

★ **"Bird-Watchers Ride": Ann Arbor Bicycle Touring Society.** Every Tuesday. Two experienced bird-watchers lead a moderate-paced, 15- to 35-mile ride. Lights recommended. *6 p.m., Scarlett Intermediate School parking lot, 3300 Lorraine (off Platt between Packard and Ellsworth). Free. 994-4044.*

★ **Speed Workout: Ann Arbor Track Club.** Every Tuesday. Athletes of all ages and abilities welcome. Events vary from week to week and include a variety of distance, sprint, and relay races, along with several field events. Now in their 15th year, the Track Club's workouts are a popular means for runners to get timed at various distances. *6:30 p.m., Pioneer High School track, 601 W. Stadium Blvd. at S. Main. Free. 663-9740.*

★ **"Computer-Aided Design for Creative Professionals": U-M School of Art.** Lecture by Phyllis Bell Miller, a specialist in computer-aided design from the University of Tennessee-Knoxville. *7 p.m., 2104 Art and Architecture Auditorium, U-M School of Art, 2000 Bonisteel Blvd. (off Fuller), North Campus. Free. 764-0397.*

★ **Weekly Rehearsal: Ann Arbor Sweet Adelines.** Every Tuesday. All women invited to drop in to listen to or participate in the weekly rehearsals of this award-winning local harmony chorus. *7:30-10:30 p.m., Glacier Way United Methodist Church, 1001 Green Rd. Free ($15 monthly dues for those who join). 994-4463.*

Tuesday Night Ballroom Dancers. Every Tuesday. Ballroom dancing with live music by Detroit-area ballroom bands. All ages welcome. Refreshments. Preceded at 7:15 p.m. by a dance class. *8:30-11:30 p.m., Grotto Club of Ann Arbor, 2070 W. Stadium. $3.50. 971-4480.*

Open Mike: MainStreet Comedy Showcase. Every Tuesday. Usually includes performances by guest professional comedians from Detroit and by aspiring local comedians. All local comedians invited to perform. *8:30 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $2. 996-9080.*

FILMS

MTF. "Star Trek: The Movie" (Robert Wise, 1979). William Shatner, Leonard Nimoy. Mich., 7 p.m. **"Levy and Goliath"** (Gerard Oury, 1988). See 1 Monday. Comedy about a Hasidic Jew faced with vice and temptation. French, subtitles. Mich., 9:30 p.m.

3 WEDNESDAY

★ **"The Importance of Retail Mix to a Lively Downtown": Lively Downtown Task Force (Ann Arbor Area 2000).** Also, August 17. All invited to join an informal discussion. *8-9:30 a.m., Ann Arbor "Y" Conference Room, 350 S. Fifth Ave. at William. Free. For information, call Carolyn White at 663-0536 or David Kwan at 769-2700.*

★ **Cuisinart Food Processor: Kitchen Port.** Cuisinart representative Nanci Jenkins demonstrates how to use this food processor and its accessories. *11 a.m.-1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.*

"Two by Two": Pritchard Productions. Every Wednesday through Sunday through August 21. Bruce Brown directs a cast of professional actors in this musical comedy about Noah and his Ark adapted from Clifford Odets's "The Flowering Peach." The Richard Rodgers-Martin Charnin score includes several fine songs, including "An Old Man," "I Do Not Know a Day I Did Not Love You," "As Far As I'm Concerned," and the title song. Doors open one hour before showtime for those who would like to purchase pizza or explore Domino's Frank Lloyd Wright exhibit and classic car collection. *2 & 8 p.m., Domino's Farms Summer Theater. Tickets $10 (matinees), $11 (Wed., Thurs., & Sun. eve.), & $12 (Fri.-Sat.) in advance and at the door. For advance tickets, call 930-PLAY.*

Rice and Beans Night: Guild House/Latin American Solidarity Committee/Central American Education-Action Committee. Every Wednesday. Rice and beans dinner. Proceeds used to provide economic aid for the people of Central America. *6-7:30 p.m., Guild House, 802 Monroe. $2 (children ages 6-12, $1) donation. 668-0249.*

★ **Work-Out Ride: Ann Arbor Velo Club.** Every Wednesday. Club members lead long-distance and endurance work-out rides. All invited. Wear an ANSI-approved helmet, and be self-sufficient with pump, spare, and water. *6 p.m., Barton Park parking lot (off Huron River Drive). Free. 769-1115.*

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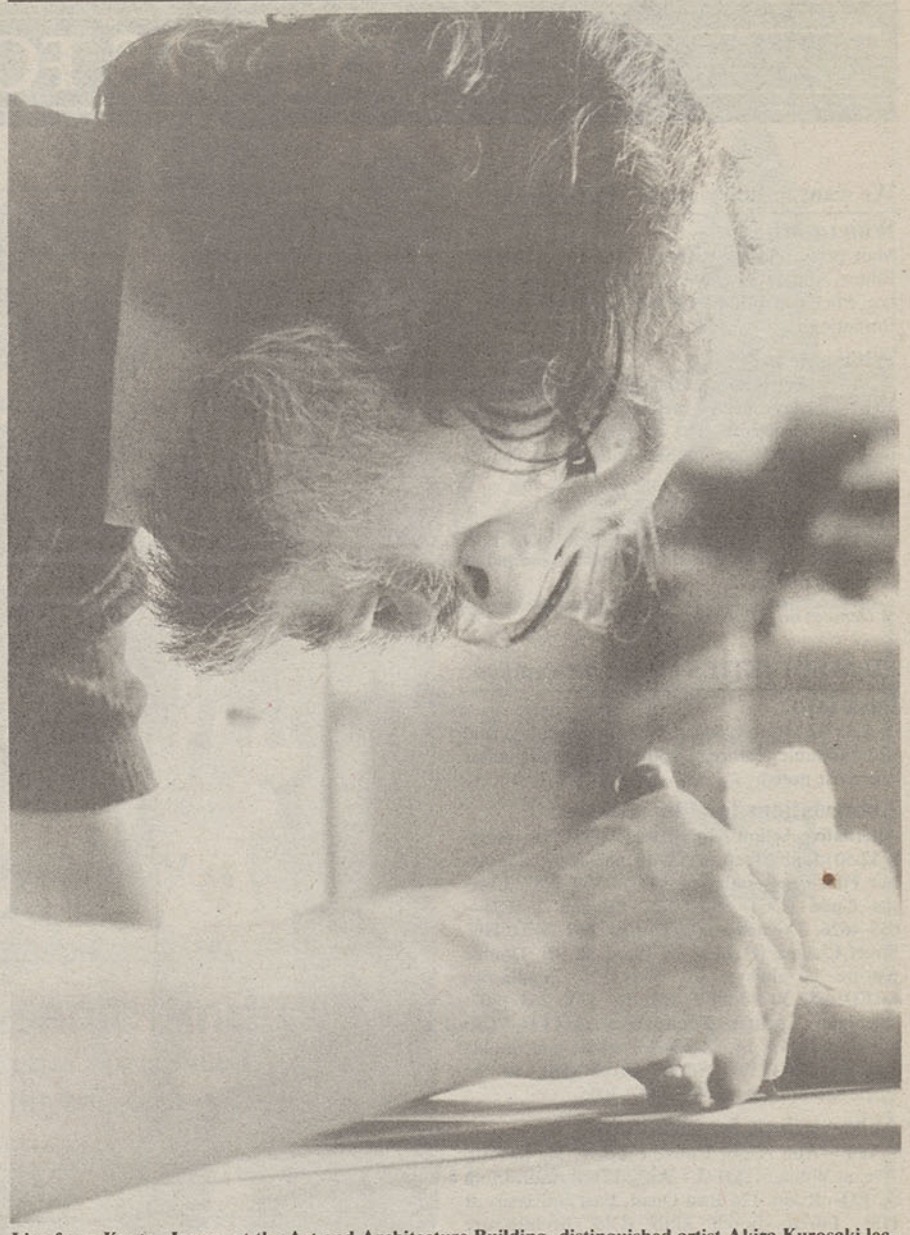


Live from Kyoto, Japan, at the Art and Architecture Building, distinguished artist Akira Kurosaki lectures on "Tradition and Innovation in Japanese Papermaking," Wed., Aug. 3.

★ **Far West Fringe Ride: Ann Arbor Bicycle Touring Society.** Every Wednesday. Leisurely paced ride, 13 to 18 miles, to Dexter along the Huron River. *6:20 p.m., McDonald's parking lot, 373 N. Zeeb Rd. Free. 994-0044.*

★ **"Tradition and Innovation in Japanese Papermaking": U-M School of Art.** Lecture by distinguished Kyoto (Japan) artist Akira Kurosaki, who has lectured and exhibited his work throughout the world. *7 p.m., 2104 Art and Architecture Auditorium, U-M School of Art, 2000 Bonisteel Blvd. (off Fuller), North Campus. Free. 764-0397.*

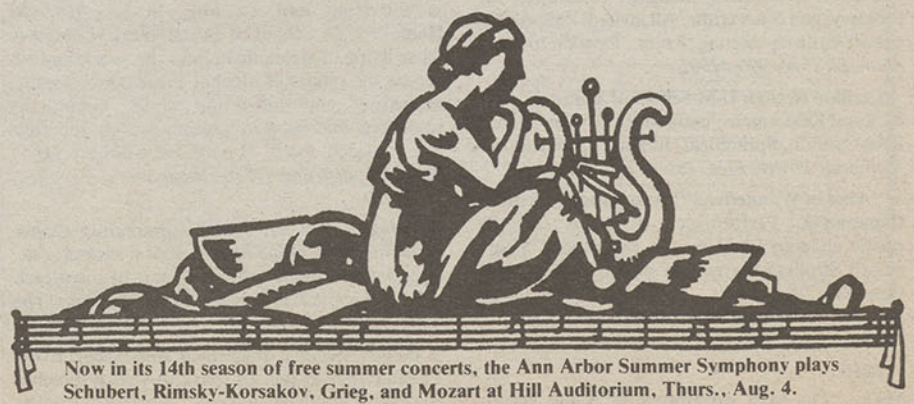
Ann Arbor Bridge Club. Every Wednesday. Each two-person team plays two or three hands against a dozen or so other pairs each evening. Players at all levels welcome. If you plan to come without a partner, call in advance or arrive 20 minutes early to arrange for a partner. *7:30-11 p.m., Earhart Village Clubhouse, Greenhills Drive (off Earhart between Geddes and Plymouth). $3 per person. 769-1773.*

★ **Summer Civic Band Concert: Ann Arbor Recreation Department.** Last in a series of Wednesday evening concerts. Tonight, the Civic Band celebrates its 50th anniversary by repeating the program from its very first concert. Clifford Lillya and William Revelli, who led that concert, return tonight as guest conductors. Revelli for years directed the Michigan Marching Band, and both men are former heads of the U-M School of Music woodwind department. Bring a blanket and a picnic for a relaxing summer evening on the beautiful slopes of West Park. *8 p.m., West Park band shell (near N. Seventh). Free. 994-2326.*

Comedy Jam: MainStreet Comedy Showcase. Every Wednesday and Thursday. Comedy jams feature a variety of stand-up comics, including some of the more promising open-mike performers, some of the better Detroit-area professional comics, and occasional national performers passing through town. Alcohol is served. Every Wednesday is a nonsmoking show. *8:30 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $4 (students, $2) cover charge. 996-9080.*

FILMS

MTF. "Made in Heaven" (Alan Rudolph, 1987). Timothy Hutton, Kelly McGillis, Debra Winger, Ric Ocasek. Mich., 7:15 p.m. **"Levy and Goliath"** (Gerard Oury, 1988). See 1 Monday. Comedy about a Hasidic Jew faced with vice and temptation. French, subtitles. Mich., 9:15 p.m.



Now in its 14th season of free summer concerts, the Ann Arbor Summer Symphony plays Schubert, Rimsky-Korsakov, Grieg, and Mozart at Hill Auditorium, Thurs., Aug. 4.

4 THURSDAY

★ **Low-Cholesterol Cooking Workshop: Jewish Community Center.** Cooking demonstration by former Complete Cuisine caterer Sandi Cooper. Followed by a kosher lunch ($3) at 12:30 p.m. All invited. *11:30 p.m., Jewish Community Center, 2935 Birch Hollow Drive (off Stone School Rd. south of Packard). To confirm time, call 971-0990.*

★ **Burnham, Seltz, and Hunt Trio: Mid-day Mid-Town Music Series.** Performance by this local jazz trio. *Noon-1 p.m., Liberty Park Plaza, E. Liberty at Division. Free. 994-2326.*

"Two by Two": Pritchard Productions. See 3 Wednesday. 2 & 8 p.m.

★ **Drop-in Storytimes: Ann Arbor Public Library.** Stories, songs, and fingerplays for preschoolers ages 3 and up. An adult must be present in the library but need not attend. *4-4:30 & 7:30-8 p.m., Ann Arbor Public Library, 343 S. Fifth Ave. at William. Free. 994-2345.*

★ **Work-Out Ride: Ann Arbor Velo Club.** Every Thursday. High-intensity rides, focusing on training on country roads west of Ann Arbor. Wear an ANSI-approved helmet, and be self-sufficient with pump, spare, and water. All invited. *6 p.m., Barton Park, (one mile west of North Main on Huron River Drive). Free. 769-1115.*

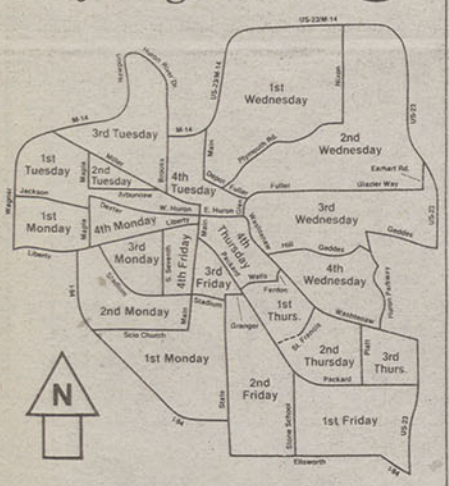
★ **Thursday Evening Ride: Ann Arbor Bicycle Touring Society.** Slow/moderate-paced ride, 22 miles, to Dexter and back along Huron River Drive, with a stop for ice cream. *5:30 p.m., old Amtrak station, Depot St. Free. 994-0044.*

★ **All-Comers' Meet: Ann Arbor Track Club.** Every Thursday. Athletes of all abilities and ages are welcome. Events vary from week to week and include a variety of distance, sprint, and relay races, along with several field events. Now in their 15th year, the Track Club's summer meets are a popular means for runners to get timed at various distances. *7-8:30 p.m., Pioneer High School track, 601 W. Stadium at S. Main. Free. 663-9740.*

★ **New Member Orientation: Packard People's Food Co-op.** Every Saturday (noon-1 p.m.) and Thursday (7-8 p.m.). Program to familiarize new and prospective members with the Co-op. All invited. *7-8 p.m., 740 Packard. Free. 761-8173.*

Map of recycling areas

recycle ann arbor



To use Recycle Ann Arbor's free service, residents should place bundled newspapers, clean glass (sorted by color—metal rings need not be removed), flattened cans, household aluminum, and used motor oil on the curb in front of their houses by 8 a.m. on the collection date for their area. Recycle Ann Arbor services only those homes and apartments that have regular curbside trash pickup. Material should be clearly marked "For Recycle Ann Arbor." For information, call 665-6398.

★ **Scottish Country Dancing.** Every Thursday. Instruction in a wide range of traditional and contemporary Scottish dances, followed by social dancing. Beginners welcome. *7-8 p.m. (beginning instruction), 8-9 p.m. (intermediate instruction), 9-10 p.m. (social dancing), Forest Hills Cooperative Social Hall, 2351 Shadowood (off Ellsworth west of Platt). Free. 996-0129.*

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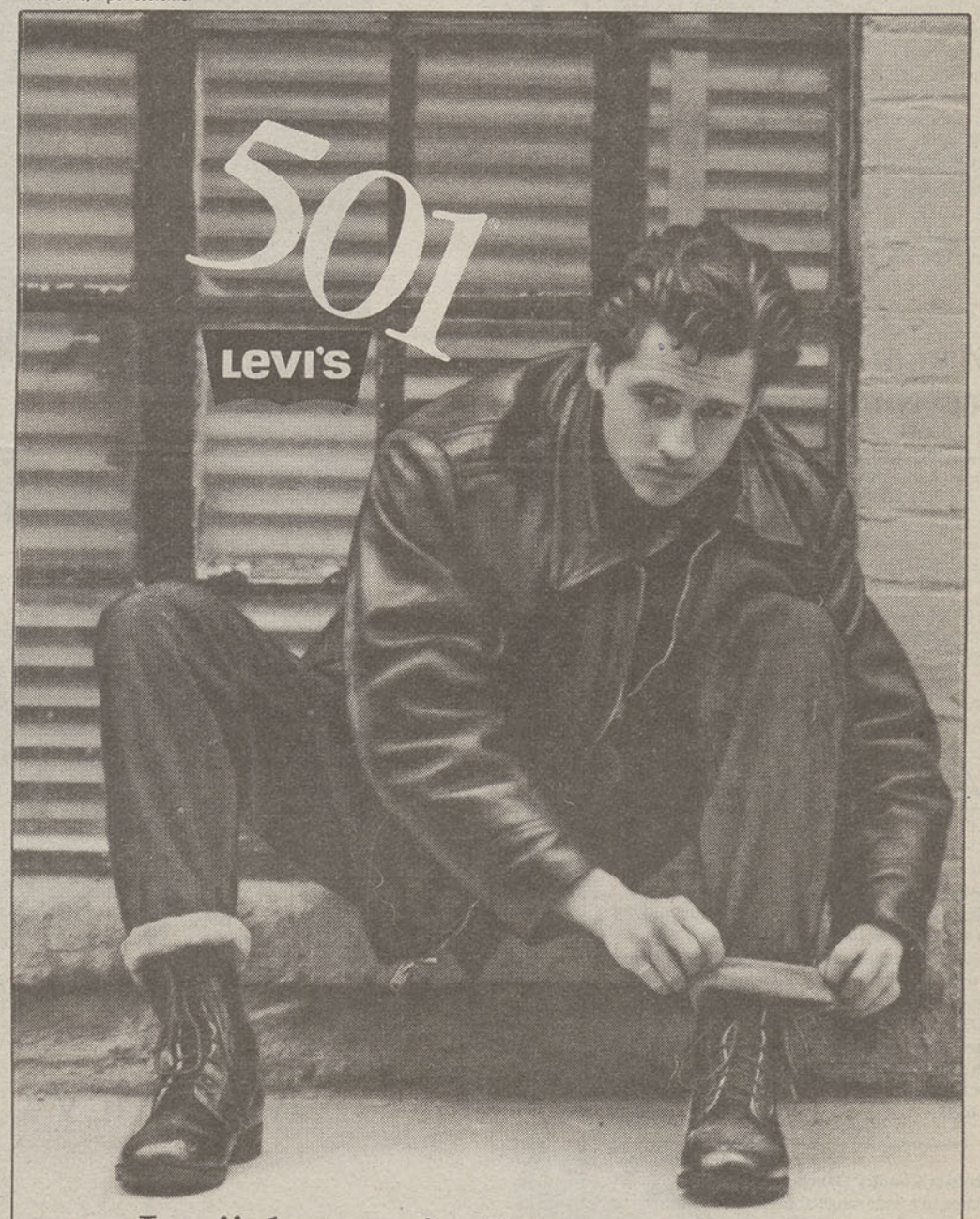

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★ **2nd Annual Cooperator-in-Residence Program: U-M Inter-Cooperative Council.** Also, August 11. This year's cooperator-in-residence is Bevin Fitzsimons, founder of New Zealand's Co-operative Enterprise Loan Trust, which stresses socially responsible money usage. Today, Fitzsimons discusses **"Worker Cooperatives,"** focusing on the history of and present trends in the worker-owner movement. *7 p.m., Moses Coady/Paolo Friere Center for Cooperative Education, 1522 Hill (south of Washtenaw Ave., behind 1520 Hill). Free. 662-4414.*

New York City actor-comedian Mario Cantone brings his high-energy, nuttily off-center act to the MainStreet Comedy Showcase, Fri.-Sun., Aug. 5-7.

★ **Weekly Meeting: U-M Sailing Club.** Every Thursday. All invited to come learn about the club's Saturday morning sailing lessons and open sailing weekends at Baseline Lake, free to all first-time prospective new members. Also, racing, windsurfing, parties, potlucks, volleyball, and more. *7:45 p.m., West Engineering Bldg., room 311, 550 E. University. Free. (Club dues range from $20 to $70, depending on length of term and student status.) 426-4299.*

★ **Ann Arbor Summer Symphony Concert.** Eric Rombach, a U-M graduate and Carleton College faculty member, directs this popular local ensemble, now in its 14th season. The program includes Schubert's Unfinished Symphony, Rimsky-Korsakov's Capriccio Espagnol, Grieg's Peer Gynt Suite #1, and Mozart's Exsultate Jubilate. Guest soloist for the Mozart is soprano Julie Rombach, a U-M graduate and a performer with the Ann Arbor Comic Opera Guild. *8 p.m., Hill Auditorium. Free. 763-3115.*

"Getting Out": Performance Network. Also, August 5-7 & 11-14. Susan Lupo directs this compelling drama about a woman learning to adjust to life outside prison, written by Marsha Norman, the Tony Award-winning author of "'Night, Mother." As she confronts the conflicting expectations of her mother, her ex-pimp, and the prison guard who insisted on transporting her home, she is also haunted by a younger version of herself, a wild young woman still bent on self-destruction. The two versions of the main character are portrayed by two of Ann Arbor's finest actresses, Tucker Brown (named "Best Actress" by Christopher Potter of the *Ann Arbor News* for her performance in last summer's production of "Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean") and Anne Stoll, who recently enthralled audiences with her virtuoso performance in Gina Wendkos and Ellen Ratner's one-woman comedy, "Personality." The cast also includes Bob Laine, Kathy Klein, Jeff Guss, Lisa Dixon, Todd Seage, Mary Scott O'Connor, Romy Suskin, Peggy Psahos, Darren Ayres, and Loree Kalliainene. *8 p.m., Performance Network, 408 W. Washington. Tickets $8 (students & seniors, $6) by reservation and at the door. 663-0681.*

Comedy Jam: MainStreet Comedy Showcase. See 3 Wednesday. 8:30 p.m.

FILMS

MTF. "Levy and Goliath" (Gerard Oury, 1988). See 1 Monday. Comedy about a Hasidic Jew faced with vice and temptation. French, subtitles. Mich., 7:15 p.m. **"River of No Return"** (Otto Preminger, 1954). Western with Marilyn Monroe and Robert Mitchum. Mich., 9 p.m. **U-M Center for Japanese Studies. "When a Woman Loves"** (Heinosuke Gosho, 1960). In flashbacks, an aging war correspondent relives a love affair and confronts the emotional content of the stories he has reported. Japanese, subtitles. FREE. Lorch, 7:30 p.m.

5 FRIDAY

Great Lakes Farm Symposium: Michigan State University Cooperative Extension Service/ Domino's Farms. Also, August 6. Faced with the worst drought in 50 years, many area farmers are probably racking their brains for ways to supplement their income. This year's farm symposium addresses various alternative agricultural enterprises—everything from bed and breakfast inns to Christmas tree production. Emphasis is on evaluating land, equipment, family hobbies, farm ponds, and Grandma's secret recipes in terms of profit potential. The speakers, 45 farmers who have tried various alternatives, share their stumbles and successes and offer encouragement.

Registration includes admission to the two-day program, a materials packet, lunch and dinner Friday, and a continental breakfast Saturday. *9:30 a.m., Domino's Farms, 30 Frank Lloyd Wright Drive (off Earhart north of Plymouth Rd.). $65. Register by August 5. 971-0079.*

★ **"Summerfest 777": Washtenaw Council for the Arts/Eric Yale Lutz & Associates.** Every Friday. Bring a lunch and join Briarwood-area office workers to enjoy an outdoor concert. Today: chamber music by **The Cassini Ensemble.** *11:30 a.m.-12:30 p.m., 777 Eisenhower Plaza, 777 Eisenhower Pkwy. Free. 996-2777.*

★ **"Womyn's Afternoon Tea": Women's Crisis Center/U-M Lesbian Programs Office.** Every Friday. All women invited to this happy hour alternative for meeting and socializing with other women. *5:30-7 p.m., St. Andrew's Episcopal Church, 306 N. Division (use Lawrence St. entrance). Free. 761-9475, 763-4186.*

★ **Opening Reception: Ann Arbor Art Association.** Reception for local artists Daniela Richter and Linda Heckenkamp, as well as the ArtsGrowth Opportunities Huron Valley Exhibit (see Galleries listing). *6-8 p.m., Ann Arbor Art Association, 117 W. Liberty. Free. 994-8004.*

★ **"Thank God It's Friday" Ride: Ann Arbor Bicycle Touring Society.** Every Friday. 20-mile moderate-paced ride. *6 p.m., Abbot School, 2670 Sequoia Pkwy. (off Maple one block south of Miller). Free. 994-4044.*

★ **"Explorations in Photography": U-M School of Art.** Lecture by School of the Art Institute of Chicago photography professor Barbara Crane, a master at varying format and style to accommodate subject matter. *7 p.m., 2104 Art and Architecture Auditorium, U-M School of Art, 2000 Bonisteel Blvd. (off Fuller), North Campus. Free. 764-0397.*

★ **Metaphysical Rap Session: School of Metaphysics.** All invited to share their metaphysical thoughts. dreams, and interests. *7:30 p.m., 719 W. Michigan Ave. (corner of W. Ainsworth). Free. 482-9600.*

"Trappolin Suppos'd a Prince": The Brecht Company. Also, August 6. Brecht Company co-director Bob Brown directs this political farce in the style of medieval commedia dell'arte, reconstructed from a script by Sir Astin Cockaigne, a Renaissance English traveler who had seen it in Italy. The story concerns a clown who, through a series of magical accidents, finds himself in a position of political authority. He sets about trying foolishly to come to the aid of star-crossed lovers, prevent an evil duke from manipulating the court for private gain, and right various other wrongs. The cast includes Framji Minwalla, Katherine McCallum, Gerard L. S. Smith, Molly Surowitz, Daniel Montgomery, Shanti Mayer, and Andy Milot. *8 p.m., U-M Residential College Auditorium, East Quad, 701 E. University. $6 (students, $5). 995-0532.*

"Angry Young One-Acts": Flaming Gorilla Comedy Theater Troupe. Also, August 6. The FGCTT continues its tradition of loony comedy with this collection of one-act plays by Ann Arborite Javier Grillo-Marxuach. The plays' subject matter ranges from the last moments of a dictator's life to the conflicts between love and a writer's work. Named after the statuette on the Coke machine at the Fleetwood Diner, the FGCTT began last year with an acclaimed production of "Byronic Hero Sandwich." Founders are Huron High School Lunchbox Theater founder Grillo-Marxuach and his fellow Huron graduate William Navarre. *8 p.m., Ann Arbor Civic Theater, 1035 S. Main St. $3. 662-1602.*

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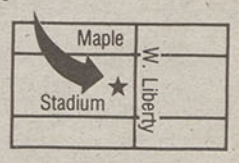

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It will also be available for sale at several Ann Arbor retail locations.

Publication Date: Friday, August 26

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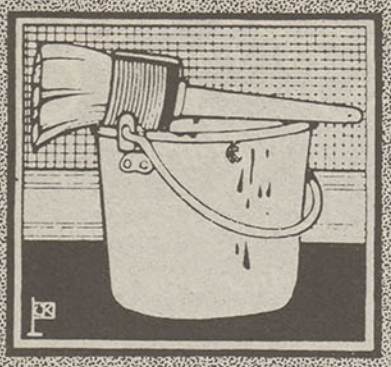

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Former U-M School of Art student Richard Mock is renowned for his politically inspired linocuts in the *New York Times*. He's in town to talk about the essence of painting, Thurs., Aug. 11.

"Two by Two": Pritchard Productions. See 3 Wednesday. 8 p.m.

"Getting Out": Performance Network. See 4 Thursday. 8 p.m.

Mario Cantone: MainStreet Comedy Showcase. Also, August 6–7. This New York City actor-comedian is known for his fast-paced, hyper-energetic humor, projected into a variety of nutty voices and off-center characters. Preceded by two opening acts. Alcohol is served. *8:30 & 11 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $10 cover charge. 996–9080.*

Comedy Sportz at the Heidelberg: Heidelberg Restaurant. Every Friday and Saturday. Improvisational comedy competition between two four-member teams. The ten-member troupe, which also includes a referee and an organist, is the first Michigan franchisee of the Milwaukee-based Comedy Sportz. Alcohol is served. *8:30 & 11 p.m., 214 N. Main (above the Heidelberg Restaurant). $6. 995–8888.*

Dance Jam: People Dancing Studio. Every Friday. Dancing to an eclectic mix of taped music, from rock 'n' roll and Motown to African, reggae, and New Age music. Also, occasional live music presentations. An alternative to the bar scene for people who love to dance. Smoke-free, no alcohol. Dance barefoot, or bring dancing shoes. Come with or without a dance partner; children welcome. *Begins 10 p.m., People Dancing Studio, 111 Third St. (between Huron and Washington). $2 donation. 995–1948.*

FILMS

CG. "Of Human Bondage" (John Cromwell, 1934). Leslie Howard, Bette Davis. Based on Somerset Maugham's novel. MLB 3; 7:30 p.m. **"Dark Victory"** (Edmund Goulding, 1939). Classic romantic weeper with Bette Davis, George Brent, Geraldine Fitzgerald. See Pick of the Flicks. MLB 3; 9:05 p.m. **MTF. "Maria's Lovers"** (Andrei Konchalovsky, 1984). Nastassia Kinski, John Savage, Keith Carradine, Robert Mitchum. A WW II vet is unable to consummate his marriage. Mich., 5:30 p.m. **"The Cure in Orange"** (Tim Pope, 1987). Concert film of the rock group The Cure. Mich., 7:30 & 11:15 p.m. **"Levy and Goliath"** (Gerard Oury, 1988). See 1 Monday. Comedy about a Hasidic Jew faced with vice and temptation. French, subtitles. Mich., 9:30 p.m.

6 SATURDAY

★ **Saturday Breakfast Ride: Ann Arbor Bicycle Touring Society.** Every Saturday. Slow-paced and moderate/fast-paced rides to the Dexter Bakery. A very popular ride. **Note:** Riders should be prepared to take care of themselves on all AABTS rides. Carry a water bottle, a spare tire or tube, a pump, change for a phone call, and snacks. *8:30 a.m. Meet at the old Amtrak station, Depot St. Free. 994–0044.*

Great Lakes Farm Symposium: Michigan State University Cooperative Extension Service/ Domino's Farms. See 5 Friday. 9:30 a.m.

★ **19th Annual Ann Arbor Medieval Festival.** Also, August 7. This weekend's expanded schedule features an art fair with displays and demonstrations of medieval crafts and medieval-style food. Also, wandering minstrels and musicians with period instruments (krummhorns, sackbuts, recorders, etc.) and many other costumed participants—mimes, beggars, wenches, courtly ladies, jugglers, buffoons, smiths, fools, and medieval monks with disapproving eyes—to create the atmosphere of a medieval town fair.

This year's theater schedule includes improvised commedia dell'arte, a traditional mystery play from the Wakefield Cycle, the Brecht Company's production of the Renaissance Italian commedia dell'arte "Trappolin Suppos'd a Prince," a revival of the 1975 festival hit "Gabriel's Horn," and more. Additional entertainment includes performances by the festival's Early Music Ensemble, Our Lady's Madrigal Singers, and the Society for Creative Anachronism, who present displays of medieval combat and tournament jousting. *10 a.m.–dusk, U-M School of Music grounds, Baits Drive (off Broadway), North Campus. Free. 663–5333.*

★ **Children's Story Time: Falling Water Books & Collectables.** Every Saturday. Parents may browse through the store while kids ages 5–8 attend. Today: **Frogs and Songs with Fred the Frog Puppet.** *10–10:45 a.m., Falling Water Books & Collectables, 318 S. Ashley. Free. Pre-registration encouraged. 747–9810.*

★ **Refreshing Summer Punches: Kitchen Port.** Julie Lewis demonstrates how to make heat-beating beverages. *10–11 a.m., Kitchen Port (Kerrytown). Free. 665–9188.*

★ **Rosemaling Demonstration: Golden Age Showcase.** Milan artisan Catherine Teall demonstrates the ancient art of Scandinavian country painting. Rosemaling's roots go back to the Vikings. *11 a.m.–3 p.m., Golden Age Showcase, Kerrytown. Free. 996–2835.*

"A Starry Night"/"Voyager 2": U-M Natural Science Museums Planetarium. Every Saturday (both shows) and Sunday ("Voyager 2"). "A Starry Night" is an audiovisual show about the constellations and planets currently visible in the sky. "Voyager 2" is an audiovisual show about the discoveries of the Voyager 2 unmanned spacecraft. *11:30 a.m. ("A Starry Night"), 2 & 3 p.m. ("Voyager 2"), U-M Natural Science Museums, Geddes Ave. at N. University. $1.25 ("A Starry Night"), $1.50 ("Voyager 2"). Children under 5 not admitted to "Voyager 2." 764–0478.*

★ **Weekly Meeting: Ann Arbor Go Club.** Every Saturday (2–7 p.m.) and Tuesday (7–11 p.m.). All invited to play the ancient Asian board game, which is known as Go in Japan, Wei-ch'i in China, and Paduk in Korea. Beginners welcome. *2–7 p.m., Mason Hall, room 1412. (Mason Hall is on the north side of the Fishbowl, at the west side of the Diag.) Free. 668–6184.*

★ **Discussion Group: Democratic Socialists of America.** Every Saturday. All invited to join a weekly discussion of various political topics. Speakers to be announced. *3 p.m., Dominick's Restaurant, 812 Monroe. Free. 662–4497.*

Square and Contra Dance: Ann Arbor Friends of Traditional Music/U-M Folklore Society. Live music by a band to be announced. All dances taught; beginners welcome. *8–11:30 p.m., Michigan Union Anderson Room. $3.50. 668–1511.*

"Trappolin Suppos'd a Prince": The Brecht Company. See 5 Friday. 8 p.m.

"Angry Young One-Acts": Flaming Gorilla Comedy Theater Troupe. See 5 Friday. 6 p.m.

"Two by Two": Pritchard Productions. See 3 Wednesday. 8 p.m.

"Getting Out": Performance Network. See 4 Thursday. 8 p.m.

Mario Cantone: MainStreet Comedy Showcase. See 5 Friday. 8:30 & 11 p.m.

Comedy Sportz at the Heidelberg: Heidelberg Restaurant. See 5 Friday. 8:30 & 11 p.m.

FILMS

AAFC. "I've Heard the Mermaids Singing" (Patricia Rozema, 1987). Charming fairy-tale-like film about the relationship between a klutzy temporary secretary with a lively fantasy life and her female employer, an art gallery owner. See Pick of the Flicks. MLB 3; 7:30 & 9:30 p.m. **CG. "The Band Wagon"** (Vincente Minnelli, 1953). Fred Astaire, Cyd Charisse, Oscar Levant, Nanette Fabray. MLB 4; 7:30 p.m. **"The Gay Divorcee"** (Mark Sandrich, 1934). Fred Astaire, Ginger Rogers, Betty Grable. MLB 4; 9:30 p.m. **MTF. "Levy and Goliath"** (Gerard Oury, 1988). See 1 Monday. Comedy about a Hasidic Jew faced with vice and temptation. French, subtitles. Mich., 5 p.m. **"The Grand Highway"** (Jean Hubert, 1988). Also, August 7. Witty, irreverent look at childhood, sex, and death. French, subtitles. Mich., 7 p.m. **"Good Morning Vietnam"** (Barry Levinson, 1987). Also, August 7. Robin Williams. Mich., 9 & 11:15 p.m.

7 SUNDAY

★ **"Self-Esteem": New Directions Single Adult Ministry.** Every Sunday. Spiritual growth course for single adults led by Margaret Terpenning. Includes mini-lectures, discovery activities, and small group discussions. Coffee & refreshments. This Christian organization is open to all faiths and ages. *9:30–10:30 a.m., First Presbyterian Church Lewis Room, 1432 Washtenaw. Free. 994–9161.*

★ **Whitmore Lake Bike Ride: Sierra Club.** Julie Griess leads a slow-paced ride to Whitmore Lake. Bring lunch and swimsuit. *10 a.m. Meet at City Hall parking lot for directions. Free. 434–1569.*

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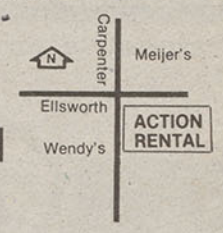

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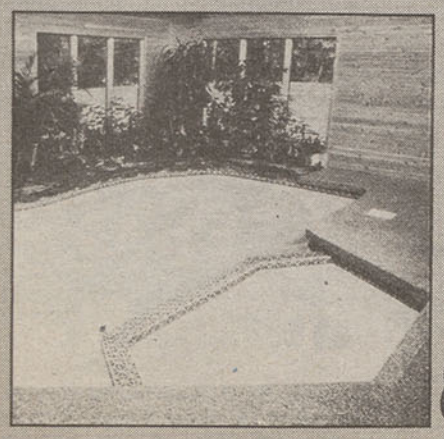

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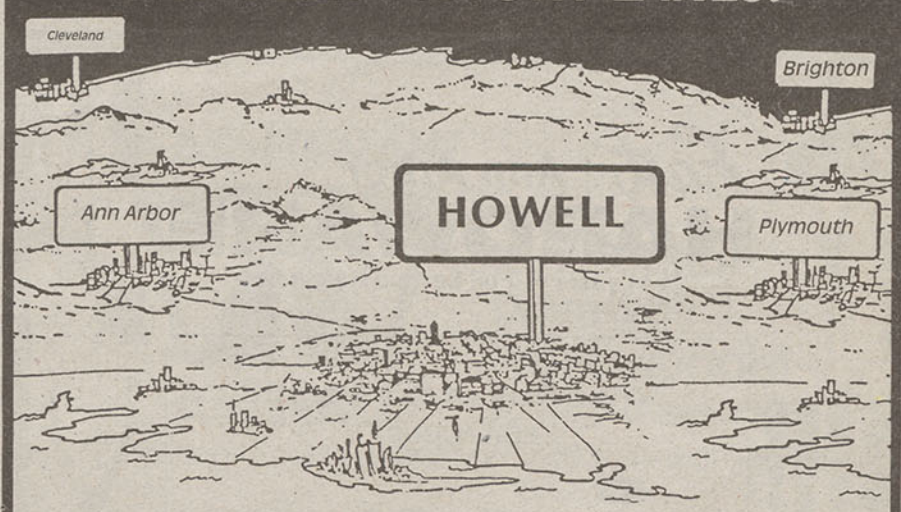

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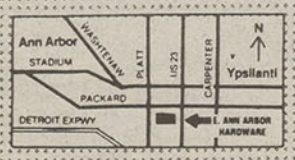

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★ **19th Annual Ann Arbor Medieval Festival.** See 6 Saturday. 10 a.m.–dusk.

★ **Freedom on the River.** Every Sunday. Recreational rowing program for the mobility-impaired. Open to quadriplegics, paraplegics, amputees, and people with spina bifida or traumatic brain injury. *2 p.m., Argo Pond canoe livery, Longshore Drive. Free. For information, call Corinne at 663-5776.*

"Two by Two": Pritchard Productions. See 3 Wednesday. 2 p.m.

"Voyager 2": U-M Natural Science Museums Planetarium. See 6 Saturday. 2 & 3 p.m.

★ **Hiroshima/Nagasaki Memorial: Interfaith Council for Peace.** All invited to join a vigil commemorating those who died in the atomic bombings of Hiroshima and Nagasaki in August 1945. The vigil and memorial service are followed by noncompetitive games, music, and a potluck. Bring a dish to pass. *6–10 p.m., Island Park (on Island Drive off Maiden Lane between Broadway and Fuller). Free. 663-1870.*

★ **Metaphysical Bible Interpretation: School of Metaphysics.** Also, August 14 & 29. Lecture by a School of Metaphysics teacher to be announced. *6:30 p.m., 719 W. Michigan Ave. (corner of W. Ainsworth). 482-9600.*

"Getting Out": Performance Network. See 4 Thursday. 6:30 p.m.

★ **Weekly Meeting: Ann Arbor Greens.** Every Sunday. The Greens are a grass-roots political organization that works on environmental and social issues from a holistic perspective. All invited. *7:30 p.m., Blossom Foods Cafe, 396 W. Washington. Free. 662-5564.*

Mario Cantone: MainStreet Comedy Showcase. See 5 Friday. 7:30 p.m.

FILMS

CG. "The Fallen Idol" (Carol Reed, 1949). Thriller starring Ralph Richardson, Michele Morgan, and Bobby Henrey. Based on a story by Graham Greene. MLB 3; 7:30 p.m. **"The Third Man"** (Carol Reed, 1949). Orson Welles, Trevor Howard, Joseph Cotten. MLB 3; 9:15 p.m. **MTF. "The Grand Highway"** (Jean Hubert, 1988). See 6 Saturday. French, subtitles. Mich., 3:30 p.m. **"Shy People"** (Andrei Konchalovsky, 1987). Also, August 8–13. Jill Clayburgh, Barbara Hershey. Hershey won a best actress award at last year's Cannes Film Festival for her portrayal of an independent woman living in the Louisiana bayou. Mich., 5:30 p.m. **"Good Morning Vietnam"** (Barry Levinson, 1987). See 6 Saturday. Robin Williams. Mich., 7:45 p.m.

8 MONDAY

★ **Evening Voyages: Ann Arbor Public Library.** Last in a series of five weekly storytelling programs for listeners 1st grade through adult. Stories in this popular series are told rather than read, and music is an integral part of each program. Tonight's topic to be announced. *7:30–8:15 p.m., Ann Arbor Public Library, 343 S. Fifth Ave. at William. Free. 994-2345.*

FILMS

MTF. "My Life as a Dog" (Lasse Hallstrom, 1987). Also, August 15, 22, & 29. Endearing, unsentimental coming-of-age story. See Pick of the Flicks. Swedish, subtitles. Mich., 7:15 p.m. **"Shy People"** (Andrei Konchalovsky, 1987). See 7 Sunday. Jill Clayburgh, Barbara Hershey. Mich., 9:15 p.m.

9 TUESDAY

★ **"The Troublemaker Goes to Camp": Ann Arbor Public Library.** Local puppeteer Charlotte Fauman and the Mask Puppet Theater present this tale of Wally the Weasel's day-camp antics. The program is designed for elementary school children. *3–3:30 p.m., main library, 343 S. Fifth Ave. (at William). Free. 994-2345.*

★ **Weekly Meeting: The Jugglers of Ann Arbor.** See 2 Tuesday. 5 p.m.–dusk.

Monthly Cocktail Hour: The Computer Network. A popular occasion for area computer professionals—entrepreneurs, executives, consultants, and designers—to get together informally to exchange ideas and share resources. Also, product demonstrations and promotional materials by local vendors and computer stores. Cash bar. *5:30 p.m., Ann Arbor Inn, 100 S. Fourth Ave. at Huron. $5 by advance reservation, $7 at the door. For reservations, call Marlene at 971-2300.*

★ **Speed Workout: Ann Arbor Track Club.** See 2 Tuesday. 6:30 p.m.

★ **General Meeting: Amnesty International of Ann Arbor.** This month's program features letter-writing to South Korean government officials regarding the lack of progress in releasing prisoners of conscience since Roh Tae-woo's election. Also, discussion of Amnesty International's Andean Regional Action Network, a campaign focusing on disappearances, torture, and extrajudicial executions in Peru and Colombia. All invited. *7:30 p.m., Michigan Union location to be announced. Free. 930-0646.*

"The Ark Presents the National Pastime" gives baseball its day(s) onstage, Wed.–Sun., Aug. 10–14, & Thurs.–Sun., Aug. 18–21. Local directors Jim Moran and Dave Siglin direct two one-act plays about the sport: "1919," about the Black Sox scandal, and "Yanks 3, Tigers 0, Top of the 7th," about a pitcher hurling a perfect game.

★ **Free Photographic Help: Ann Arbor Camera Club.** Club members offer individual assistance with camera operation and photographic problems of all kinds. Also, showing of the Kodak video, "Exploring Photography." All invited. *7:30 p.m., Forsythe Intermediate School, room 310, 1655 Newport Rd. Free. 663-3763, 665-6597.*

★ **Garden Tours: Huron Valley Rose Society.** Tours of members' gardens to be announced. *7:30 p.m., call for location. Free. 487-4015.*

Tuesday Night Ballroom Dancers. See 2 Tuesday. 8:30 p.m.

Open Mike Night: MainStreet Comedy Showcase. See 2 Tuesday. 8:30 p,m.

Benefit Concert: World Hunger Education-Action Committee. U-M student band **Juice** plays Motown and 60s rock & soul at The Blind Pig. Proceeds benefit an agricultural cooperative in either India or the Philippines. *9 p.m., The Blind Pig, 208 S. First St. $3. 761-2509.*

FILMS

MTF. "Star Trek II: The Wrath of Khan" (Nicholas Meyer, 1982). William Shatner, Leonard Nimoy, Ricardo Montalban. Mich., 7:15 p.m. **"Shy People"** (Andrei Konchalovsky, 1987). See 7 Sunday. Jill Clayburgh, Barbara Hershey. Mich., 9:30 p.m.

The Saline World Championship Rodeo brings professional calf roping, bronco riding, steer wrestling, bull riding—and even two rodeo clowns—to the Farm Council Grounds, Fri.–Sun., Aug. 12–14.

10 WEDNESDAY

★**Stir Fry Demonstration: Kitchen Port.** Lisa Moore of the Diamond Head Cafe demonstrates how to stir fry healthy, tasty meals. *Noon–1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.*

"Two by Two": Pritchard Productions. See 3 Wednesday. 2 & 8 p.m.

★**"Structure, Surface, and Volume in Textiles": U-M School of Art.** Lecture by distinguished textile artist Lillian Elliot, recently honored by the Michigan Women's Foundation for her work. *7 p.m., 2104 Art and Architecture Auditorium, U-M School of Art, 2000 Bonisteel Blvd. (off Fuller), North Campus. Free. 764-0397.*

"The Ark Presents the National Pastime": The Ark. Also, August 11–14 & 18–21. An evening of two one-act baseball comedies. Jim Moran directs **"1919,"** Rusty Magee and Rob Barron's musical comedy about the Black Sox scandal, when the Chicago White Sox threw the 1919 World Series. It was originally produced in 1984 in a Chicago saloon. Ark manager Dave Siglin directs **"Yanks 3, Tigers 0, Top of the Seventh,"** a comedy about a Yankee pitcher in the midst of a possible perfect game against the Tigers. The pitcher is alone on stage through most of the play, occasionally visited on the mound by his catcher and manager. Each night one of the Tiger batters is played by a different local celebrity, and the audience is encouraged to cheer or boo as it sees fit. The cast is to be announced. *8 p.m., The Ark, 637½ S. Main. Ticket prices to be announced. Discounts available for softball teams. Tickets available in advance at the Michigan Union Ticket Office and all other Ticketmaster outlets; and at the door. 761-1451.*

Comedy Jam: MainStreet Comedy Showcase. See 3 Wednesday. 8:30 p.m.

FILMS

MTF. "Runaway Train" (Andrei Konchalovsky, 1986). Jon Voight, Eric Roberts. Tension-filled action movie based on a screenplay by Akira Kurosawa. Mich., 7:15 p.m. **"Shy People"** (Andrei Konchalovsky, 1987). See 7 Sunday. Jill Clayburgh, Barbara Hershey. Mich., 9:30 p.m.

11 THURSDAY

★**Mothersong: Mothers Community Resource Center.** Local mothers gather to share songs and socialize. Children welcome. Bring snacks and beverage. *10:30 a.m.–noon or 1 p.m., West Park (Chapin St. entrance). Free. 662-9381 or 973-7245.*

★**Marietta Baylis & Friends: Mid-Day Mid-Town Music Series.** This talented local blues and jazz singer fronts an ensemble of local musicians. *Noon–1 p.m., Liberty Park Plaza, E. Liberty at Division. Free. 994-2326.*

"The Hebrew Month of Elul": Jewish Community Center. Lecture by Esther Goldstein. Preceded by lunch ($3). All invited. *12:30 p.m., Jewish Community Center, 2935 Birch Hollow Drive (off Stone School Rd. south of Packard). Free. 971-0990.*

"Two by Two": Pritchard Productions. See 3 Wednesday. 2 & 8 p.m.

15th Annual Michigan Summer School for Women Workers: U-M Labor Studies Center. Also, August 12–14. Nationally recognized as the longest running program of its kind, the summer school offers a variety of workshops and special events for anyone interested in promoting the advancement of women within the labor movement. Daily workshop subjects include the impact and implications of advanced technology and plant closings on the trade union movement; child and dependent care issues and legislation; assertiveness and motivation training; and more. Registration begins at 4 p.m., with the evening's keynote speaker, Teamsters assistant education director **Sally Payne,** speaking at 7:30 p.m. *4–9 p.m., U-M Labor Studies Center, Victor Vaughan Bldg. $125. Reservations requested. 764-0492.*

★**"The Essence of Painting": U-M School of Art.** Lecture by Richard Mock, best known for his politically inspired linocuts in the *New York Times. 7 p.m., 2104 Art and Architecture Auditorium, U-M School of Art, 2000 Bonisteel Blvd. (off Fuller), North Campus. Free. 764-0397.*

★**2nd Annual Cooperator-in-Residence Program: U-M Inter-Cooperative Council.** See 4 Thursday. Today's topic: **"New Zealand and the Cooperative Movement."** 7 p.m.

★**All-Comers' Meet: Ann Arbor Track Club.** See 4 Thursday. 7–8:30 p.m.

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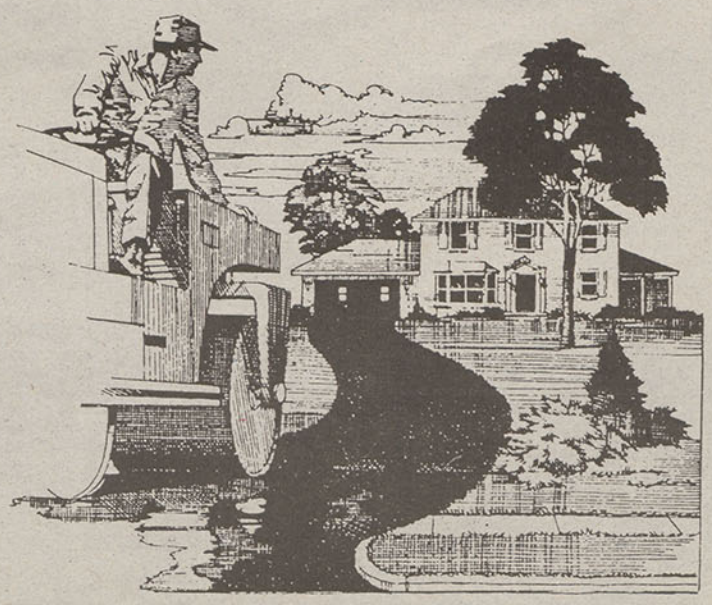

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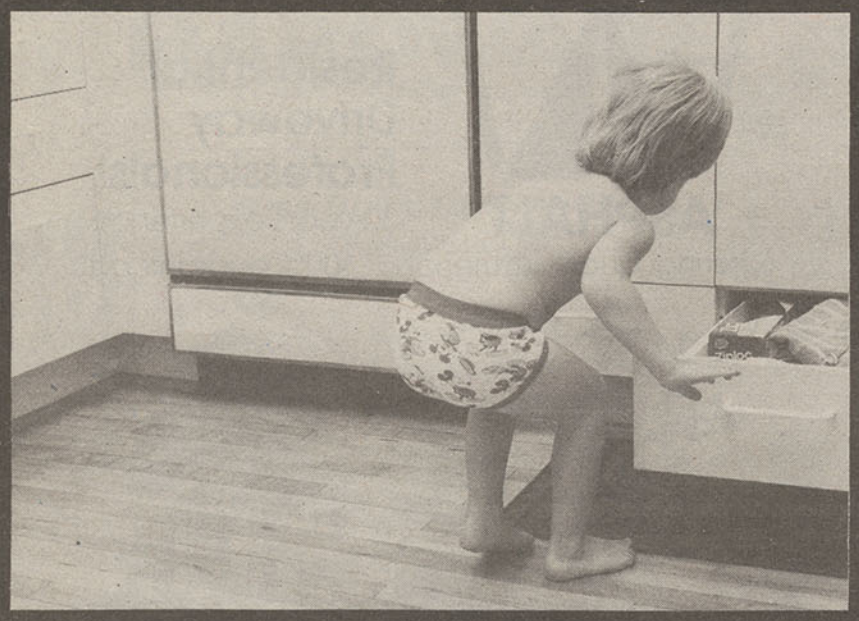

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"Getting Out": Performance Network. See 4 Thursday. 8 p.m.

"The Ark Presents the National Pastime": The Ark. See 10 Wednesday. 8 p.m.

Comedy Jam: MainStreet Comedy Showcase. See 3 Wednesday. 8:30 p.m.

Ernestine Anderson: Bird of Paradise. Also, August 12–13. A nationally known jazz singer from New York City, Anderson has recorded with everyone from Ray Brown to Monty Alexander. She has a versatile voice with a strong bluesy undercurrent. *9 & 11 p.m., Bird of Paradise, 207 S. Ashley. Tickets $12.50 in advance and at the door. 662-8310.*

FILMS

MTF. "It's Always Fair Weather" (Gene Kelly, Stanley Donen, 1955). Gene Kelly, Cyd Charisse, Dan Dailey, Michael Kidd. Mich., 7:15 p.m. **"Shy People"** (Andrei Konchalovsky, 1987). See 7 Sunday. Jill Clayburgh, Barbara Hershey. Mich., 9:15 p.m. **U-M Center for Japanese Studies. "Nanami: The Inferno of First Love"** (Susumi Hani, 1970). Sexually explicit love story that condemns the debasement of love in modern Japanese society. Japanese, subtitles. FREE. Lorch, 7:30 p.m.

12 FRIDAY

15th Annual Michigan Summer School for Women Workers: U-M Labor Studies Center. See 11 Thursday. 9:30 a.m.–9 p.m.

★ **"Summerfest 777": Washtenaw Council for the Arts/Eric Yale Lutz & Associates.** See 5 Friday. Today: vocal music by the popular Ann Arbor folk duo **Gemini.** 11:30 a.m.–12:30 p.m.

★ **6th Annual Arborough Games: Ann Arbor Recreation Department.** Also, August 13–14. Two days of competition in ten different sports between youths ages 11–16 from Ann Arbor and Peterborough, Ontario. The games are designed, as an "international sports exchange to foster goodwill and friendship through healthy athletic competition." Many Peterborough athletes stay with their Ann Arbor competitors during the games.

Opening ceremonies are 5 p.m. at Hollway Field. Competition begins at 7 p.m. with boys' baseball and girls' softball games at Vets Park, and girls' and boys' tennis at Vets Park and Pioneer High. *5 p.m., Pioneer High School Hollway Field; 7 p.m., Veterans Park and Pioneer High School tennis courts. Free. 994-2393.*

Spinning Stars Square Dance Club. Also, August 26. With caller Dave Walker. All experienced dancers invited. *8–10:30 p.m., Forsythe Intermediate School, 1655 Newport Rd. $5 per couple. 663-9529.*

Saline World Championship Rodeo: Saline Area Jaycees/Uptown Saline Association/Knights of Columbus/Kiwanis. Also, August 13–14. International Professional Rodeo Association sanctioned rodeo with over 200 professionals from across the nation and Canada. Competitions include bareback and saddle bronco riding, calf roping, steer wrestling, barrel racing, and bull riding. Also, 1986 and 1987 "Rodeo Clown of the Year" John Gilstrap and 1986 and 1987 "Rodeo Clown Bullfighter of the Year" J. W. Snyder. *8 p.m., Farm Council Grounds, 5055 Ann Arbor-Saline Rd. Tickets: Friday, $5 at the gate; Sat. & Sun., $8 (children, $6) at the gate. 429-4494.*

"Ghosts": Ypsilanti Cross Street Art Ensemble. Also, August 13 & 19–20. Andy Callis directs Henrik Ibsen's tragedy, one of the most important works of 19th-century theater. The story concerns a Victorian family trying to escape from the "ghosts" of their dead father's decadent past. Their struggle is complicated by the society's moral hypocrisy and their own inability to deal truthfully with the past. Cast includes Neil Alting, Mary-Margaret Clennon, Tim Benjamin, Camille Severensen, and Tim Cooper. *8 p.m., St. Luke's Episcopal Church, 120 N. Huron (near Michigan Ave.), Ypsilanti. $5 (students and seniors, $4). 483-4016.*

"Two by Two": Pritchard Productions. See 3 Wednesday. 8 p.m.

"Getting Out": Performance Network. See 4 Thursday. 8 p.m.

Bi-Weekly Meeting: Expressions. Also, August 26. This week's topics: "Mistakes I Don't Regret" and "Relationships: Knowing When to Hold 'Em; Knowing When to Fold 'Em." Expressions is a ten-year-old independent group that provides people of all ages, occupations, life-styles, and marital statuses (mostly singles) with a common meeting ground for intellectual discussion, self-realization, and recreation. Eighty to 100 usually attend, breaking up into smaller groups. Between 30 and 40 newcomers come to each meeting. The average participant is between 35 and 45, but the group has members ages 25–70. *8 p.m., First Unitarian Church, 1917 Washtenaw at Berkshire. Be on time to assure getting into the discussion group you want. Newcomer orientation at 8:15 p.m.; no admittance after 8:30 p.m. $3 (free for those who staff the refreshments table or volunteer for clean-up duty—get there early). 996-4127.*

"The Ark Presents the National Pastime": The Ark. See 10 Wednesday. 8 p.m.

Ernestine Anderson: Bird of Paradise. See 11 Thursday. 8 & 10 p.m. & midnight.

Wayne Cotter: MainStreet Comedy Showcase. Also, August 13–14. An observational humorist with antic, sometimes stingingly caustic views of everyday life, Cotter has made several critically acclaimed performances on the Letterman and Carson shows. Preceded by two opening acts. Alcohol is served. *8:30 & 11 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $10 cover charge. 996-9080.*

Comedy Sportz at the Heidelberg: Heidelberg Restaurant. See 5 Friday. 8:30 & 11 p.m.

Dance Jam: People Dancing Studio. See 5 Friday. 10 p.m.

FILMS

AAFC. "The American Friend" (Wim Wenders, 1977). Dennis Hopper, Bruno Ganz. Suspenseful thriller based on Patricia Highsmith's *Ripley's Game.* MLB 4; 7 & 9:30 p.m. **CG. "20,000 Leagues Under the Sea"** (Richard Fleischer, 1954). Kirk Douglas, James Mason. Based on Jules Verne's classic novel. MLB 3; 7:30 p.m. **"The Time Machine"** (George Pal, 1960). Rod Taylor, Yvette Mimieux. This film adaptation of H. G. Wells' novel won an Oscar for special effects. MLB 3; 9:45

p.m. **MTF. "Shy People"** (Andrei Konchalovsky, 1987). See 7 Sunday. Jill Clayburgh, Barbara Hershey. Mich., 5 p.m. **"A Month in the Country"** (Pat O'Connor, 1987). Also, August 13. A shell-shocked WW I veteran goes to a Yorkshire village to restore a medieval painting and becomes involved with the townspeople. Mich., 7:15 p.m. **"Drive-In Movie Night."** Trash double feature, **"The Beat Generation"** (Charles Haas, 1959) and **"Brain from Planet Arous"** (Nathan Juran, 1958). Also, an intermission program featuring ads for defunct businesses and products. Mich., 9:30 p.m.

13 SATURDAY

★ **6th Annual Arborough Games: Ann Arbor Recreation Department.** See 12 Friday. Today: Golf at Leslie Golf Course, girls' softball and boys' baseball at Veterans Park, soccer at Fuller Field, and at various U-M facilities, swimming at Matt Mann Pool, field hockey and track & field at Ferry Field, basketball and volleyball at the I-M Building, and tennis at the varsity courts next to the Track and Tennis Building. 9 a.m.–4 p.m.

15th Annual Michigan Summer School for Women Workers: U-M Labor Studies Center. See 11 Friday. 9:30 a.m.–9:30 p.m.

★ **Children's Story Time: Falling Water Books & Collectables.** See 6 Saturday. Today: The West African folk tale "Why Mosquitoes Buzz in People's Ears," plus a chance for kids to create their own stories using strings. 10–10:45 a.m.

★ **Market Basket: Kitchen Port.** Marge Biancke shares ideas for using tomatoes. *10–11 a.m., Kitchen Port (Kerrytown). Free. 665-9188.*

★ **Heritage Day: Manchester Area Historical Society.** Demonstration and display of 19th-century crafts, including candle-making, spinning, weaving, and quilting, by members of the Fireside Heritage Crafters. Also, old-fashioned games for kids, a watermelon-eating contest, an "old books" sale at the library, horse and carriage tours of the Historic District, and a homemade pie social. Music includes an oompah band and a barbershop quartet. All invited and encouraged to wear 1830s-style clothing. *10 a.m.–5 p.m., Manchester Commons, W. Main St. (between S. Washington and S. Macomb), Manchester. Free. 428-9312.*

"A Starry Night"/"Voyager 2": U-M Natural Science Museums Planetarium. See 6 Saturday. 11:30 a.m. ("A Starry Night"), 2 & 3 p.m. ("Voyager 2").

★ **"Back to School Fashion Show": Briarwood Mall.** School fashions for kindergarten- to college-aged kids presented by the Briarwood Fashion Network. *1 & 3:30 p.m., Briarwood Mall Grand Court. Free. 769-9610.*

Saline World Championship Rodeo: Saline Area Jaycees/Uptown Saline Association/Knights of Columbus/Kiwanis. See 12 Friday. 8 p.m.

"Ghosts": Ypsilanti Cross Street Art Ensemble. See 12 Friday. 8 p.m.

"The Ark Presents the National Pastime": The Ark. See 10 Wednesday. 8 p.m.

"Two by Two": Pritchard Productions. See 3 Wednesday. 8 p.m.

"Getting Out": Performance Network. See 4 Thursday. 8 p.m.

Ernestine Anderson: Bird of Paradise. See 11 Thursday. 8 & 10 p.m. & midnight.

Wayne Cotter: MainStreet Comedy Showcase. See 12 Friday. 8:30 & 11 p.m.

Comedy Sportz at the Heidelberg: Heidelberg Restaurant. See 5 Friday. 8:30 & 11 p.m.

★ **Observers' Night: University Lowbrow Astronomers.** A chance to join local astronomy buffs for a look at the sky through instruments at the Peach Mountain Observatory, including the huge 24-inch telescope. Program cancelled if overcast at sunset. *8:30 p.m.–1 a.m., Peach Mountain Observatory, N. Territorial Rd. (about 1 mile west of Huron Mills Metropark). Free. 434-5668.*

Lil' Ed and the Blues Imperials: Rick's American Cafe. Rough and raw boogie blues by this Westside Chicago quartet led by singer and slide guitarist Lil' Ed Williams, a nephew of the Chicago blues great J. B. Hutto. Known for their unalloyed gutbucket approach to the music and their bulls-in-a-china-shop stage manner, the Blues Imperials have been described as a "frenzied mixture of Muddy Waters, Howlin' Wolf, and Elmore James." Their debut LP, "Roughhousin'," was released on the prestigious Alligator label. "We want to see the crowd jump! We want to get wild," exclaims Lil' Ed. *Rick's American Cafe, 611 Church St. Cover charge to be announced. 996-2747.*

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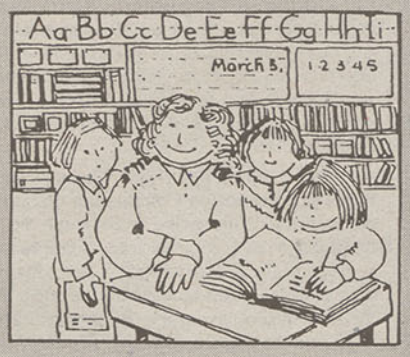

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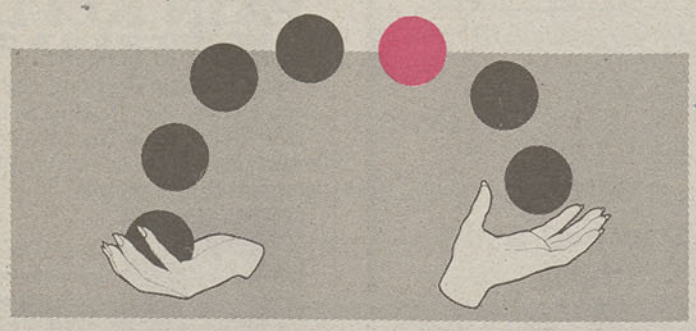
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FILMS

CG. "It Happened One Night" (Frank Capra, 1934). Clark Gable, Claudette Colbert. MLB 4; 7:30 p.m. **"You Can't Take It With You"** (Frank Capra, 1938). Jimmy Stewart, Jean Arthur, Lionel Barrymore. Based on the play by George S. Kaufman and Moss Hart. See Pick of the Flicks. MLB 4; 9:30 p.m. **MTF. "A Month in the Country"** (Pat O'Connor, 1987). See 12 Friday. A shell-shocked WW I veteran goes to a Yorkshire village to restore a medieval painting. Mich., 5 p.m. **"Duet For One"** (Andrei Konchalovsky, 1986). Julie Andrews, Max Von Sydow, Alan Bates. Based on Tom Kempinski's play. Mich., 7:30 p.m. **"Shy People"** (Andrei Konchalovsky, 1987). See 7 Sunday. Jill Clayburgh, Barbara Hershey. Mich., 9:30 & 11:30 p.m.

14 SUNDAY

15th Annual Michigan Summer School for Women Workers: U-M Labor Studies Center. See 11 Thursday. 9 a.m.-noon.

Fitness Workout and Potluck: Washtenaw County Parks and Recreation Commission. Two hours of exercise with warm-up stretches, light impact aerobics, body toning with weights, and cool-down stretches followed by a potluck on the banks of Independence Lake. Bring a dish to pass. This event was extremely popular last year. *10 a.m.-noon, Independence Lake Park, 3200 Jennings Road (take US-23 north to 6 Mile Road exit and follow the signs). Car entry fee $2.50 ($4 non-Washtenaw County residents). 971-6337.*

★ **Orchid & Rare Plant Hunt: Washtenaw County Parks and Recreation Commission.** Breaking with the tradition of the spring orchid hunt, WCPARC naturalist Matt Heumann leads a late summer expedition to the Embury Swamp. Since many of the area's rarest orchids bloom now, he hopes to add to the rare species inventory. Be prepared for heat, bugs, and the occasional snake. *10 a.m., Park Lyndon North, N. Territorial Rd. (1 mile east of M-52). Free. 973-2575.*

★ **6th Annual Arborough Games: Ann Arbor Recreation Department.** See 12 Friday. Today: closing ceremonies at Hollway Field. 10 a.m.

Singles Independence Lake Swim Party: Jewish Community Center. Bring your swimsuit, a blanket, and a dish to pass for a potluck picnic. *10:45 a.m.-2 p.m., Independence Lake Park, 3200 Jennings Rd. (take US-23 north to 6 Mile Rd. and follow signs). Car entry fee $2.50 (non-Washtenaw County residents, $4). 971-0990.*

Second Sunday Old House Clinic: Ann Arbor Area Preservation Alliance. Workshop on stonemasonry by David Menefee, owner of Menefee Stonemasonry. Eighth in a series of 11 monthly workshops on maintenance issues of interest to owners of old houses. The Preservation Alliance is a task force spawned by Ann Arbor Area 2000. *2 p.m., Leslie Science Center, 1831 Traver Rd. Tickets $3 in advance only. For advance ticket information, call Mary Jo Wholihan at 665-2112.*

"Voyager 2": U-M Natural Science Museums Planetarium. See 6 Saturday. 2 & 3 p.m.

"Two by Two": Pritchard Productions. See 3 Wednesday. 2 p.m.

"Silent Stars Talk II": Ann Arbor Silent Film Society. First feature: The silent classic **"Flesh and the Devil"** (Clarence Brown, 1927) stars Greta Garbo and John Gilbert in what many regard as the best Garbo-Gilbert romance. It was also the most widely requested film in a survey of AASFS members. Second feature: **"Queen Christina"** (Rouben Mamoulian, 1933), a sound film, stars Garbo as a 17th-century Swedish queen who relinquishes her throne for her lover (John Gilbert). *3 p.m., Weber's Inn West Ballroom, 3050 Jackson Rd. $2.50 (members, $1.50) donation. 761-8286, 665-3636.*

Saline World Championship Rodeo: Saline Area Jaycees/Uptown Saline Association/Knights of Columbus/Kiwanis. See 12 Friday. 3 p.m.

★ **Metaphysical Bible Interpretation: School of Metaphysics.** See 7 Sunday. 6:30 p.m.

"Getting Out": Performance Network. See 4 Thursday. 6:30 p.m.

★ **Poetry Reading and Book Signing: Falling Water Books & Collectables.** Ann Arbor poets Charles Ordowski and Brian Greminger read from their recent works. Also, Ordowski signs copies of his newly published book, *Echoes and Images. 7 p.m., Falling Water Books & Collectables, 318 S. Ashley. Free. 747-9810.*

★ **"Visit to Nicaragua: An Empowering Experience": Women's Action for Nuclear Disarmament.** Slide-illustrated talk by Phyllis Ponvert, WAND member and leader of a delegation to Ann Arbor's sister city, Juigalpa. All invited. *7:30 p.m., St. Aidan's/Northside Church, 1679 Broadway (near North Campus). Free. 761-1718.*

Wayne Cotter: MainStreet Comedy Showcase. See 12 Friday. 7:30 p.m.

Bonnie Raitt: The Ark. Raitt is a superb electric guitarist and one of the best folk/blues-based rock 'n' roll singers around. Her repertoire ranges from country blues classics to ballads and bluesy rockers by contemporary composers, including many originals. She sings with an understated, deceptively easy-going passion, by turns gritty and gentle, raunchy and sweetly soulful. This is her first Ann Arbor appearance in two years, and her first local show with her band in almost a decade. Opening act is the up-and-coming rock 'n' roll band **Treat Her Right.** *8 p.m., Power Center. Tickets $15.50 in advance at the Michigan Union Ticket Office, Hudson's, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763-TKTS.*

"The Ark Presents the National Pastime": The Ark. See 10 Wednesday. 8 p.m.

FILMS

MTF. "Wild Strawberries" (Ingmar Bergman, 1957). An aging professor reprises the disappointments of his life while on his way to receive an honorary degree. With Victor Sjostrom, Ingrid Thulin, and Bibi Andersson. Swedish, subtitles. Mich., 4:30 p.m. **"Love Is a Dog from Hell"** (Dominique Deruddere, 1988). Also, August 15-21. Comedy of desperation with elements of childhood voyeurism, teenage acne, and necrophilia. Mich., 6:15 & 8 p.m.

15 MONDAY

The Neighborhoods: The Blind Pig. This veteran mod-punk trio from Boston is known for its appealing blend of melodic chirpiness with a raw, buzzsaw energy. Their latest LP on the Restless/Enigma label, "Reptile Men," spawned two regional hit singles, "Pure and Easy" and "Dangerous." They opened several shows last year for David Bowie, one of their biggest fans. Opening act is the local rock 'n' roll band **The Strand.** *9:30 p.m, The Blind Pig, 208 S. First. $4 at the door only. 996-8555.*

FILMS

MTF. "My Life as a Dog" (Lasse Hallstrom, 1987). See 8 Monday. Swedish, subtitles. See Pick of the Flicks. Mich., 7:15 p.m. **"Love Is a Dog from Hell"** (Dominique Deruddere, 1988). See 14 Sunday. Comedy of youthful desperation. Mich., 9:15 p.m.

A superb electric guitarist, soulful folk and blues-based rock 'n' roll singer Bonnie Raitt appears with her band for the first time in almost 10 years, at The Ark, Sat., Aug. 14.

16 TUESDAY

★ **Weekly Meeting: The Jugglers of Ann Arbor.** See 2 Tuesday. 5 p.m.-dusk.

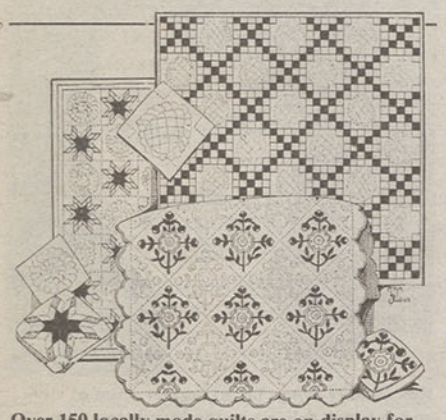
★ **Speed Workout: Ann Arbor Track Club.** See 2 Tuesday. 6:30 p.m.

★ **Puppy Care and Behavior Clinic: Humane Society of Huron Valley.** Topics include housebreaking, chewing, crating, grooming, feeding, and basic obedience. Questions welcomed. *7-9 p.m., red (Dixboro) schoolhouse, northwest corner of Plymouth and Cherry Hill Rds., just east of US-23. Free. 662-5545.*

★ **"Innerspace: Meeting the Coral Reef": Sierra Club.** Slide-illustrated lecture by Sierra Club member Sandy Prochazka. *7:30 p.m., Matthaei Botanical Gardens, 1800 Dixboro Rd. Free. 662-7727.*

Tuesday Night Ballroom Dancers. See 2 Tuesday. 8:30-11:30 p.m.

Open Mike: MainStreet Comedy Showcase. See 2 Tuesday. 8:30 p.m.



Over 150 locally made quilts are on display for patchwork fanciers in Saline at the 5th Annual Quilt Show and Raffle, Sat., Aug. 20.

FILMS

MTF. "Star Trek III: The Search for Spock" (Leonard Nimoy, 1984). William Shatner, Leonard Nimoy. Mich., 7:15 p.m. **"Love Is a Dog from Hell"** (Dominique Deruddere, 1988). See 14 Sunday. Comedy of youthful desperation. Mich., 9:15 p.m.

17 WEDNESDAY

1988 Seniors Golf Tournament: Ann Arbor Parks and Recreation Department. Also, August 18. Open to anyone age 55 and up. Players are grouped by age today, then put in flights based on age and score on Thursday. Prizes include trophies and passes to the golf course. *8 a.m., Leslie Park Golf Course, 2120 Traver Road. $20. Register at the golf course by August 14. 994-2786.*

★ **"The Importance of Retail Mix to Downtown Vitality": Lively Downtown Task Force (Ann Arbor Area 2000).** See 3 Wednesday. 8 a.m.

★ **"Shellfish on the Grill": Kitchen Port.** Cooking demonstration by a Monahan's Seafood Market representative to be announced. *Noon-1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.*

"Two by Two": Pritchard Productions. See 3 Wednesday. 2 & 8 p.m.

★ **Conifer Wiring: Ann Arbor Bonsai Society.** Bonsai Society member Bruce Baker demonstrates how to wire conifers into funky shapes. Bring potted trees for wiring. *7:30 p.m., Matthaei Botanical Gardens, 1800 Dixboro Rd. Free. (517) 423-7392.*

Comedy Jam: MainStreet Comedy Showcase. See 3 Wednesday. 8:30 p.m.

FILMS

MTF. "The Lonely Passion of Judith Hearne" (Jack Clayton, 1987). Maggie Smith, Bob Hoskins. Quietly powerful and often humorous tale of an aging Dublin woman who considers a fellow boarder her last chance for marriage. See Pick of the Flicks. Mich., 7:15 p.m. **"Love Is a Dog from Hell"** (Dominique Deruddere, 1988). See 14 Sunday. Comedy of youthful desperation. Mich., 9:30 p.m.

18 THURSDAY

1988 Seniors Golf Tournament: Ann Arbor Parks and Recreation Department. See 17 Wednesday. 8 a.m.

★ **"New Developments in Cardiology": Jewish Community Center.** Lecture by Catherine McAuley Health Center internist Ron Vandenbelt. Preceded by a kosher lunch ($3). All invited. *12:30 p.m., Jewish Community Center, 2935 Birch Hollow Drive (off Stone School Rd. south of Packard). Free. 971-0990.*

★ **Monthly Meeting: Ann Arbor Society for Origami.** All invited (children and adults) to learn about and try their hands at origami, the ancient, elegant oriental art of paper-folding. Taught by master paper-folder Don Shall. *7-9:30 p.m.,*

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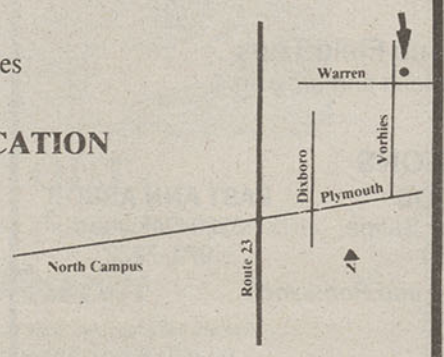

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★ **All-Comers' Meet: Ann Arbor Track Club.** See 4 Thursday. 7-8:30 p.m.

"Two by Two": Pritchard Productions. See 3 Wednesday. 2 & 8 p.m.

"The Wake of Jamey Foster": Performance Network. Also, August 19-21 & 26-28 and September 1-4. Annette Madias directs this very funny Southern gothic comedy by Beth Henley, author of "Crimes of the Heart." The action is set in a small Mississippi town, where family and friends gather to mourn a relative's death. Cast includes Liz Zweifler, Annette DePetris, Ted Raimi, John Puchalski, and Cap Blood. *8 p.m., Performance Network, 408 W. Washington. Tickets $8 (students & seniors, $6) by reservation and at the door. 663-0681.*

"The Ark Presents the National Pastime": The Ark. See 10 Wednesday. 8 p.m.

Comedy Jam: MainStreet Comedy Showcase. See 3 Wednesday. 8:30 p.m.

Geoffrey Esty: Blossom Foods Cafe. Local classical and jazz guitarist Esty performs original compositions as well as works by other composers from J. S. Bach to Wynton Marsalis. *9 p.m., Blossom Foods Cafe, 396 W. Washington (next to Performance Network). $2. 995-5313.*

FILMS

MTF. "Forbidden Planet" (Fred McLeod Wilcox, 1956). Durable sci-fi version of Shakespeare's "The Tempest." See Pick of the Flicks. Mich., 7:15 p.m. **"Love Is a Dog from Hell"** (Dominique Deruddere, 1988). See 14 Sunday. Comedy of youthful desperation. Mich., 9:15 p.m.

19 FRIDAY

★ **"Summerfest 777": Washtenaw Council for the Arts/Eric Yale Lutz & Associates.** See 5 Friday. Today: Latin- and funk-influenced originals by local jazz vocal group **Continuum.** 11:30 a.m.-12:30 p.m.

★ **Monthly Meeting: University Lowbrow Astronomers.** Talk on an astronomy topic to be announced. All invited. *7:30 p.m., Peach Mountain Observatory, N. Territorial Rd. (about 1 mile west of Huron Mills Metropark). Free. 434-5668.*

★ **"Dreams: The Journey Within": School of Metaphysics.** Lecture by a School of Metaphysics teacher to be announced. *7:30 p.m., 719 W. Michigan Ave. (corner of W. Ainsworth). Free. 482-9600.*

"Ghosts": Ypsilanti Cross Street Art Ensemble. See 12 Friday. 8 p.m.

"Two by Two": Pritchard Productions. See 3 Wednesday. 8 p.m.

"The Ark Presents the National Pastime": The Ark. See 10 Wednesday. 8 p.m.

"The Wake of Jamey Foster": Performance Network. See 18 Thursday. 8 p.m.

Rita Rudner: MainStreet Comedy Showcase. Also, August 20-21. Rudner has become one of the country's most popular female comics. A former Broadway actress and a frequent guest on network and cable TV shows, she keeps audiences off balance with her off-center point of view and a deadpan delivery. A favorite with local audiences. Preceded by two opening acts. Alcohol is served. *8:30 & 11 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $10.50 cover charge. 996-9080.*

Comedy Sportz at the Heidelberg: Heidelberg Restaurant. See 5 Friday. 8:30 & 11 p.m.

Dance Jam: People Dancing Studio. See 5 Friday. 10 p.m.

FILMS

MTF. "Love Is a Dog from Hell" (Dominique Deruddere, 1988). See 14 Sunday. Comedy of youthful desperation. Mich., 7:15 p.m. **"Three Men and a Baby"** (Leonard Nimoy, 1987). Also, August 20. Tom Selleck, Steve Guttenberg, Ted Danson. Mich., 9 p.m.

20 SATURDAY

Independence Lake Biathlon: Washtenaw County Parks and Recreation Commission. One-mile lake swim followed by a 3.1-mile cross-country run. The first 50 finishers receive awards. All participants receive a T-shirt and two hot dog tickets for the picnic after the race. *8 a.m., Independence Lake Park, 3200 Jennings Rd. (take US-23 north to 6 Mile Rd. exit, then follow the signs). Registration $9 (after August 12, $10). 971-6337.*

★ **Canning Basics: Kitchen Port.** Cooking demonstration. *10-11 a.m., Kitchen Port (Kerrytown). Free. 665-9188.*

Rita Rudner brings her off-center point of view and deadpan delivery to the MainStreet Comedy Showcase, Fri.-Sun., Aug. 19-21.

5th Annual Quilt Show: Tri-County Sportsmans Club/Greater Ann Arbor Quilt Guild. Display of over 175 locally made quilts, as well as a quilt raffle. A small number of the quilts are for sale. Cafeteria-style lunch available. *10 a.m.-4 p.m., Tri-County Sportsman's Club, 8640 Moon Rd., Saline (take State Rd. south to US-12; continue south 2 miles on Moon Rd. to club). $1 donation. 971-3020.*

"A Starry Night"/"Voyager 2": U-M Natural Science Museums Planetarium. See 6 Saturday. 11:30 a.m. ("A Starry Night"), 2 & 3 p.m. ("Voyager 2").

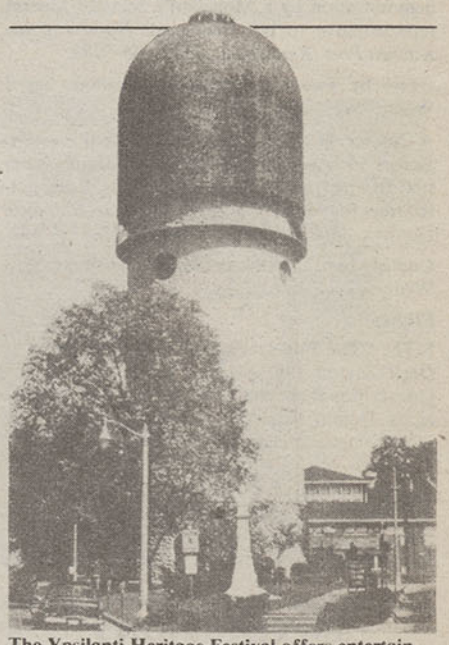
★ **Monthly Meeting: Detroit Story League.** A chance to meet other storytellers and to hear some good stories. All storytellers and would-be storytellers invited. Bring a sandwich. *Noon-3 p.m., location to be announced. Free. 761-5118.*

"Ghosts": Ypsilanti Cross Street Art Ensemble. See 12 Friday. 8 p.m.

"The Ark Presents the National Pastime": The Ark. See 10 Wednesday. 8 p.m.

"Two by Two": Pritchard Productions. See 3 Wednesday. 8 p.m.

"The Wake of Jamey Foster": Performance Network. See 18 Thursday. 8 p.m.



The Ypsilanti Heritage Festival offers entertainment by the Flying Wallendas, the Frazen Brothers' Circus, and a multitude of jazz and country music bands; food galore; a historic home tour; a living history encampment; and much, much more. It's all happening Fri.-Sun., Aug. 26-28, on the riverside in Ypsilanti.

Rita Rudner: MainStreet Comedy Showcase. See 19 Friday. 8:30 & 11 p.m.

Comedy Sportz at the Heidelberg: Heidelberg Restaurant. See 5 Friday. 8:30 & 11 p.m.

Eddie Shaw and the Wolf Gang: The Blind Pig. The longtime leader of Howling Wolf's band, Shaw is widely regarded as the world's premier blues sax

player. He plays harmonica as well as tenor and alto sax, and he sings in a passionate, throaty growl. His repertoire includes Chicago blues classics and a variety of blues/funk originals. A big hit in earlier local appearances. *9:30 p.m., The Blind Pig, 208 S. First. $5 at the door only. 996-8555.*

FILMS

MTF. "Three Men and a Baby" (Leonard Nimoy, 1988). See 19 Friday. Tom Selleck, Steve Guttenberg, Ted Danson. Mich., 5 p.m. **"The Crazy Family"** (Sogo Ishii, 1984). Nihilistic satire about a middle-class Japanese family and their suburban dream house. Japanese, subtitles. Mich., 7 & 11 p.m. **"Love Is a Dog from Hell"** (Dominique Deruddere, 1988). See 14 Sunday. Comedy of youthful desperation. Mich., 9 p.m.

21 SUNDAY

Ann Arbor Antiques Market. This nationally important show, which started modestly 20 years ago at the Farmers' Market, now features 300 dealers in antiques and collectibles. It's the nation's largest regularly scheduled monthly one-day antiques show, and quite possibly the best. No reproductions are allowed, experts hired by founder-manager Margaret Brusher check every booth, and everything is guaranteed to be what the dealer's receipt says it is. *8 a.m.–4 p.m. ("early birds" welcome after 5 a.m.), Farm Council Grounds, 5055 Ann Arbor-Saline Rd. $3 (children under 12 accompanied by an adult, free). Free parking. 662-9453.*

"Voyager 2": U-M Natural Science Museums Planetarium. See 6 Saturday. 2 & 3 p.m.

"Two by Two": Pritchard Productions. See 3 Wednesday. 2 p.m.

★ **Ballroom Dance Workshop: Washtenaw County Parks and Recreation Commission.** All skill levels welcome to learn popular dances from the Swing Era. Followed by open dancing from 8–9 p.m. Bring your own partner. *7–9 p.m., WCPR Center, 4133 Washtenaw Ave. (at the corner of Hogback). Free. 971-6337.*

"The Wake of Jamey Foster": Performance Network. See 18 Thursday. 7 p.m.

Rita Rudner: MainStreet Comedy Showcase. See 19 Friday. 7:30 p.m.

"The Ark Presents the National Pastime": The Ark. See 10 Wednesday. 8 p.m.

FILMS

MTF. "Love Is a Dog from Hell" (Dominique Deruddere, 1988). See 14 Sunday. Comedy of youthful desperation. Mich., 4:30 p.m. **"A Taxing Woman"** (Juzo Itami, 1987). Also, August 22–27. Satirical comedy, from the director of "Tampopo," about a tenacious tax collector and the gangster she targets for collection. Japanese, subtitles. Mich., 6:15 p.m. **"The Boy Friend"** (Ken Russell, 1971). Twiggy, Tommy Tune, Christopher Gable. Tongue-in-cheek tribute to Hollywood musicals, based on the 1950s Broadway musical. Mich., 8:30 p.m.

22 MONDAY

FILMS

MTF. "My Life as a Dog" (Lasse Hallstrom, 1987). See 8 Monday. Swedish, subtitles. See Pick of the Flicks. Mich., 7:15 p.m. **"A Taxing Woman"** (Juzo Itami, 1987). See 21 Sunday. Satirical comedy from the director of "Tampopo." Japanese, subtitles. Mich., 9:15 p.m.

23 TUESDAY

★ **Weekly Meeting: The Jugglers of Ann Arbor.** See 2 Tuesday. 5 p.m.–dusk.

★ **Speed Workout: Ann Arbor Track Club.** See 2 Tuesday. 6:30 p.m.

★ **Nature Photography Study Club: Ann Arbor Camera Club.** This new club is open to anyone interested in nature photography, from novices to experienced photographers. Bring some ideas and/or slides to show. *7:30 p.m., Forsythe Intermediate School, room 310, 1655 Newport Rd. Free. 662-9375.*

Tuesday Night Ballroom Dancers. See 2 Tuesday. 8:30–11:30 p.m.

Open Mike Night: MainStreet Comedy Showcase. See 2 Tuesday. 8:30 p.m.

Ann Arbor Antiques Market

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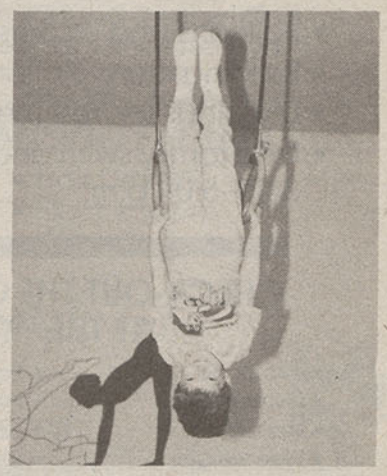

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FILMS

MTF. "Star Trek IV: The Voyage Home" (Leonard Nimoy, 1986). William Shatner, Leonard Nimoy. Mich., 7:15 p.m. **"A Taxing Woman"** (Juzo Itami, 1987). See 21 Sunday. Satirical comedy from the director of "Tampopo." Japanese, subtitles. Mich., 9:30 p.m.

24 WEDNESDAY

★ **"A Market Basket": Kitchen Port.** Julie Lewis demonstrates new ideas for using peaches. *Noon–1 p.m., Kitchen Port (Kerrytown). Free. 665–9188.*

Comedy Jam: MainStreet Comedy Showcase. See 3 Wednesday. 8:30 p.m.

FILMS

MTF. "A Taxing Woman" (Juzo Itami, 1987). See 21 Sunday. Satirical comedy from the director of "Tampopo." Japanese, subtitles. Mich., 7 p.m. **"The Godfather"** (Francis Ford Coppola, 1972). Marlon Brando, Al Pacino, James Caan, Robert Duvall. Based on Mario Puzo's novel. Mich., 9:30 p.m.

25 THURSDAY

★ **"Rise and Fall of the Borscht Belt": Jewish Community Center.** Viewing of this documentary movie about vaudeville in the Catskills. Preceded by a kosher lunch ($3). All invited. *12:30 p.m., Jewish Community Center, 2935 Birch Hollow Drive (off Stone School Rd. south of Packard). Free. 971–0990.*

★ **All-Comers' Meet: Ann Arbor Track Club.** See 4 Thursday. 7–8:30 p.m.

"The Wake of Jamey Foster": Performance Network. See 18 Thursday. 8 p.m.

Comedy Jam: MainStreet Comedy Showcase. See 3 Wednesday. 8:30 p.m.

FILMS

MTF. "2001: A Space Odyssey" (Stanley Kubrick, 1968). Keir Dullea, William Sylvester, Gary Lockwood, Daniel Richter, Douglas Rain. Oscar-winning special effects. Mich., 7 p.m. **"A Taxing Woman"** (Juzo Itami, 1987). See 21 Sunday. Satirical comedy from the director of "Tampopo." Japanese, subtitles. Mich., 9:30 p.m.

26 FRIDAY

★ **"Summerfest 777": Washtenaw Council for the Arts/Eric Yale Lutz & Associates.** See 5 Friday. Today: **Today's Brass Quintet** plays everything from 20th-century pop to Renaissance music. 11:30 a.m.–12:30 p.m.

★ **10th Annual Ypsilanti Heritage Festival.** Also, August 27–28. Over 100,000 people attended last year. Continuous free attractions throughout the festival include a street art fair, live entertainment, living history encampments, vintage car shows, special events for children, high-wire performances by the Flying Wallendas, and the Michigan Artrain, the nation's only museum housed in a train. Also, a riverboat gambling casino and beer tent, a bingo tent, and food of all kinds. Performances by the Franzen Brothers Circus at 5:30 & 8 p.m. today, 2 & 4:30 p.m. tomorrow, and 1:30 & 4 p.m. Sunday. (Adults, $5 in advance and $6 at the gate; seniors & children under 14, $3 in advance, $4 at the gate.) The WEMU Jazz Competition is held today (1 p.m.–2 a.m.), tomorrow (noon–2 a.m.), and Sunday (1–6 p.m.). *Noon–midnight, Depot Town/ Riverside Park, Ypsilanti. Free admission. Brochures with detailed schedules available from the Ypsilanti Chamber of Commerce. 482–4920.*

Bi-Weekly Meeting: Expressions. See 12 Friday. This week's topics: "How Do I Feel About My Competitiveness—and Yours?", "Should I Wait Until I'm Really in Love?", and "Pictionary." 7:30 p.m.

Spinning Stars Square Dance Club. See 12 Friday. 8–10:30 p.m.

"The Wake of Jamey Foster": Performance Network. See 18 Thursday. 8 p.m.

MainStreet Comedy Showcase. Also, August 27–28. Headliner to be announced. Preceded by two opening acts. Alcohol is served. *8:30 & 11 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $10.50 cover charge. 996–9080.*

Comedy Sportz at the Heidelberg: Heidelberg Restaurant. See 5 Friday. 8:30 & 11 p.m.

Dance Jam: People Dancing Studio. See 5 Friday. 10 p.m.

FILMS

MTF. "Women in Love" (Ken Russell, 1970). Also, August 27. Glenda Jackson, Alan Bates, Oliver Reed, Jennie Linden. Sensuous adaptation of D. H. Lawrence's novel. Mich., 5 p.m. **"A Taxing Woman"** (Juzo Itami, 1987). See 21 Sunday. Satirical comedy from the director of "Tampopo." Japanese, subtitles. Mich., 7:15 p.m. **"Lenny"** (Bob Fosse, 1974). Dustin Hoffman. Film biography of controversial nightclub comic Lenny Bruce. Mich., 9:30 p.m.

Are you obsessed with John Lennon quotes? Does the question of who started the "Paul Is Dead" rumor keep you awake nights? Then the "All Together Now '88" Beatles convention could make your day. It features videos, movies, a play, a giant memorabilia flea market, and more good Beatles stuff. At the Farm Council Grounds, Sat., Aug. 27.

27 SATURDAY

★ **Volunteer Workday: Leslie Science Center.** All invited to come help clear weedy shrubs so that native trees and shrubs can be planted around the Science Center. Wear comfortable work clothes, and bring clippers if you have them. Lunch is provided. Advance sign-up appreciated. *8 a.m., Leslie Science Center, 1831 Traver Rd. Free. 662–7802.*

★ **10th Annual Ypsilanti Heritage Festival.** See 26 Friday. Special events today include the Heritage Parade (11 a.m.) and a country music jamboree (1–11 p.m.). 9 a.m.–midnight.

★ **Children's Story Time: Falling Water Books & Collectables.** See 6 Saturday. Today: Going-to-school stories, poems, and discussion. 10–10:45 a.m.

★ **"Micro-Dome: Canning in the Microwave": Kitchen Port.** Julie Lewis demonstrates how to use this microwave gadget to can fruits and vegetables. *10–11 a.m., Kitchen Port (Kerrytown). Free. 665–9188.*

"2nd Annual All Together Now: A Celebration of the Beatles": Manzana Productions. Last year's convention drew 1,400 Beatles fanatics. This year's speakers include Russ Gibb, alleged instigator of the "Paul is dead" rumor, as well as former MC5 manager John Sinclair, whose 10-year prison term for marijuana possession drew John Lennon and Yoko Ono to Ann Arbor for a benefit rally. Also, other speakers to be announced and a play about the group by Detroit playwright Bob Rucker. A giant flea market filled with Beatles collectibles, a museum of rare Beatles items, and a video room showing nonstop rare promotional videos, movies, and interviews. *10 a.m.–10 p.m., Farm Council Grounds, 5055 Ann Arbor-Saline Road. Tickets $4 (day of show, $5) by check or money order to Manzana Productions, Box 85582, Westland, MI 48185. 1-729-1310.*

"A Starry Night"/"Voyager 2": U-M Natural Science Museums Planetarium. See 6 Saturday. 11:30 a.m. ("A Starry Night"), 2, & 3 p.m. ("Voyager 2").

★ **Dixboro County Fair: Dixboro United Methodist Church.** This popular annual country fair has family activities for all ages, including a three-legged sprint, checkers and horseshoe tournaments, bubble gum blowing, watermelon spitting, spouse calling, and "eat crackers and whistle" contests. At 4:30 p.m., local retired teachers and a Washtenaw County Historical Society representa-

tive hold a **special dedication ceremony** for the 100-year-old schoolhouse that stands on the village green. The schoolhouse, with its display of antique school trappings, is open to the public before and after the ceremony. At 5 p.m., members of the United Methodist Church take on all comers in **tug-of-war contests and a volleyball game**. The day's activities are rounded out by a rousing **square dance** from 6–9 p.m.

Throughout the day, traditional carnival games, a dunk tank, and arts and crafts booths are also planned. Refreshments include pizza, homemade pies and cakes, ice cream, popcorn, chips, pop, ice-tea, and lemonade. Also, a picnic-style dinner of hamburgers, hot dogs, kielbasa, potato salad, and cole slaw is served from 3–6 p.m. *1–9 p.m., Dixboro Village Green, Plymouth Rd. (2 miles east of US-23). Free admission. 761–2168.*

German Park Picnic. Old-fashioned German dinner served a la carte (approximately $5–$7), with wine, beer, pop, and coffee on sale. Dancing to music by the Happy Wanderers, a German band from Detroit. All invited. *4–11 p.m. (no admittance after 10 p.m.), German Park, Pontiac Trail (7 miles north of Ann Arbor; look for the banners and signs marking the entrance). $4 (under 12, free). No one under 18 admitted without parent or legal guardian. 769–0048 (weekends).*

★ **"Revelling on the River": Ann Arbor Parks Department.** Ragtime tunes and other standards, along with some current pop tunes, by local electric pianist Jerry Perrine. Bring a blanket and a picnic. *6:30–7:30 p.m., Gallup Park canoe livery. Free. 994–2780.*

English-American Country Dance: Ann Arbor Council for Traditional Music and Dance. All invited to join in a wide range of English and American country dances. Prompters are Ernalynne Bogue and Don Theyken. Live music by Heartsease. You don't have to bring a partner. All dances taught; beginners welcome. *8–11:30 p.m., Webster Community Hall, across from Webster Church (take Miller Rd. west to Zeeb Rd., take Zeeb north to Joy, take Joy east to Webster Church Rd., and go north onto Webster Church Rd.). $4. 668–1511.*

Beth King practices for the bubble gum blowing contest at the Dixboro Country Fair on Sat., Aug. 27. Other activities include an "eat crackers and whistle" contest, traditional carnival games, arts and crafts booths, and lots of food.

★ **Open Stage Poetry Reading: Sottini's Sub Shop.** All poets are invited to read their poems at this monthly event. These open readings usually draw a full house, with as many as two dozen poets reading until 1 a.m. *8 p.m.–1 a.m., Sottini's Sub Shop, 205 S. Fourth Ave. Free. 665–9540.*

"The Wake of Jamey Foster": Performance Network. See 18 Thursday. 8 p.m.

MainStreet Comedy Showcase. See 26 Friday. 8:30 & 11 p.m.

Comedy Sportz at the Heidelberg: Heidelberg Restaurant. See 5 Friday. 8:30 & 11 p.m.

FILMS

MTF. "Women in Love" (Ken Russell, 1970). See 26 Friday. Glenda Jackson, Alan Bates, Oliver Reed, Jennie Linden. Mich., 5 p.m. **"Moonstruck"** (Norman Jewison, 1987). Also, August 28. Cher, Nicholas Cage, Danny Aiello. Mich., 7:15 & 11:30 p.m. **"A Taxing Woman"** (Juzo Itami, 1987). See 21 Sunday. Satirical comedy from the director of "Tampopo." Japanese, subtitles. Mich., 9:15 p.m.

28 SUNDAY

★ **10th Annual Ypsilanti Heritage Festival.** See 26 Friday. Special events today include a country music jamboree (noon–5 p.m.) and a historic homes tour (noon–5 p.m.; adults, $4; seniors, $3; children, $2). 9 a.m.–6 p.m.

★ **Forest Park/Huron River Canoe Trip: Washtenaw County Parks and Recreation Commission.** Popular WCPARC naturalist Matt Heumann leads a canoe trip from the Dixboro Dam to Forest Park in search of shoreline plants and animals. Bring a daypack, water, repellent, camera, and life jackets. Call if you can bring a canoe or need space in one. *10 a.m. Meet at the County Parks and Recreation Building, 4133 Washtenaw at Hogback Road. Free. 971–6337.*

"Voyager 2": U-M Natural Science Museums Planetarium. See 6 Saturday. 2 & 3 p.m.

"Silent Stars Talk III": Ann Arbor Silent Film Society. First feature: **"For Heaven's Sake"** (Sam Taylor, 1926), a crisp and snappy silent comedy staring Harold Lloyd as a debonair young millionaire who falls in love with an evangelist's daughter. Second feature: **"The Sin of Harold Diddlebock"** (Preston Sturges, 1947) stars Harold Lloyd in his last film, a delightful screwball comedy that begins with the final reel of Lloyd's silent classic "The Freshman" and takes up his life from there. Also, the comedy short **"On the Wrong Treck"** (Harold Law & Charley Chase, 1936), which stars Chase as a man who takes an auto trip with his wife and mother-in-law. *3 p.m., Weber's Inn West Ballroom, 3050 Jackson Rd. $2.50 (members, $1.50) donation. 761–8286, 665–3636.*

★ **Metaphysical Bible Interpretation: School of Metaphysics.** See 7 Sunday. 6:30 p.m.

"The Wake of Jamey Foster": Performance Network. See 18 Thursday. 7 p.m.

MainStreet Comedy Showcase. See 26 Friday. 7:30 p.m.

FILMS

MTF. "Moonstruck" (Norman Jewison, 1987). See 27 Saturday. Cher, Nicolas Cage, Danny Aiello. Mich., 4 p.m. **"Tommy"** (Ken Russell, 1975). Roger Daltrey stars in the film version of The Who's rock opera. Mich., 6 p.m. **"Salome's Last Dance"** (Ken Russell, 1988). Also, August 29–31. Re-creation of Oscar Wilde's banned play, as performed for Wilde in a brothel. Mich., 8:15 p.m.

29 MONDAY

FILMS

MTF. "My Life as a Dog" (Lasse Hallstrom, 1987). See 8 August. Swedish, subtitles. See Pick of the Flicks. Mich., 7:15 p.m. **"Salome's Last Dance"** (Ken Russell, 1988). See 28 Sunday. Re-creation of Oscar Wilde's banned play. Mich., 9:15 p.m.

30 TUESDAY

★ **Weekly Meeting: The Jugglers of Ann Arbor.** See 2 Tuesday. 5 p.m.–dusk.

★ **Speed Workout: Ann Arbor Track Club.** See 2 Tuesday. 6:30 p.m.

Tuesday Night Ballroom Dancers. See 2 Tuesday. 8:30–11:30 p.m.

Open Mike Night: MainStreet Comedy Showcase. See 2 Tuesday. 8:30 p.m.

FILMS

MTF. "A Night at the Opera" (Sam Wood, 1935). Comic lunacy with the Marx Brothers. Mich., 7:15 p.m. **"Salome's Last Dance"** (Ken Russell, 1988). See 28 Sunday. Re-creation of Oscar Wilde's banned play. Mich., 9 p.m.

31 WEDNESDAY

★ **New Ideas for Brown Bag Lunches: Kitchen Port.** Julie Lewis shares new tips to enliven those dull mid-day meals. *Noon–1 p.m., Kitchen Port (Kerrytown). Free. 665–9188.*

Comedy Jam: MainStreet Comedy Showcase. See 3 Wednesday. 8:30 p.m.

FILMS

MTF. "Salome's Last Dance" (Ken Russell, 1988). See 28 Sunday. Re-creation of Oscar Wilde's banned play. Mich., 7 p.m. **"The Godfather, Part II"** (Francis Ford Coppola, 1974). Robert DeNiro, Al Pacino, Robert Duvall, Diane Keaton. Mich., 8:45 p.m.

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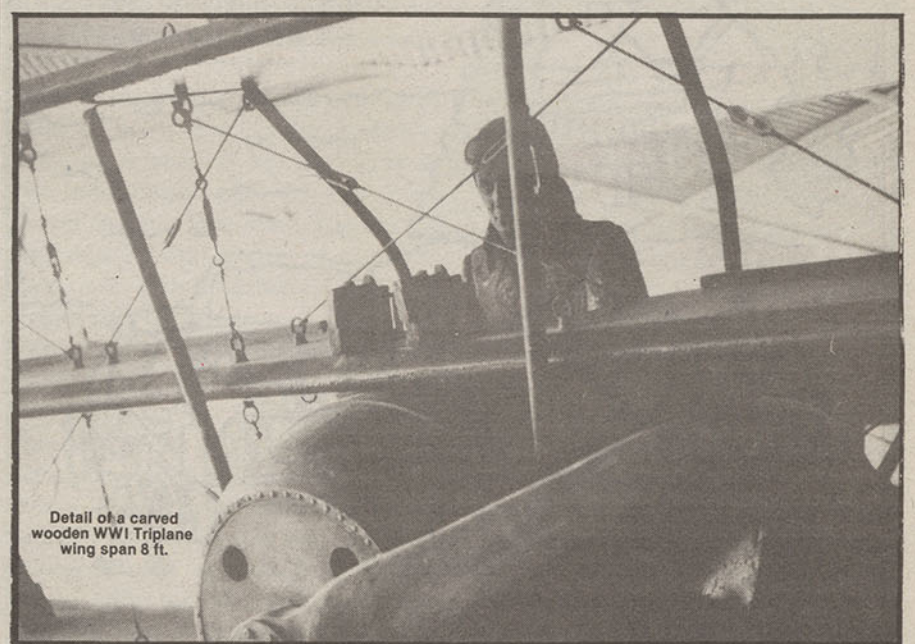

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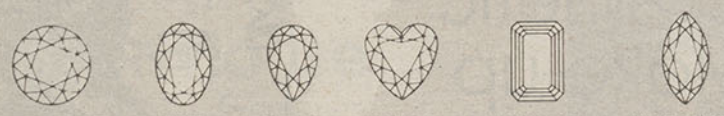

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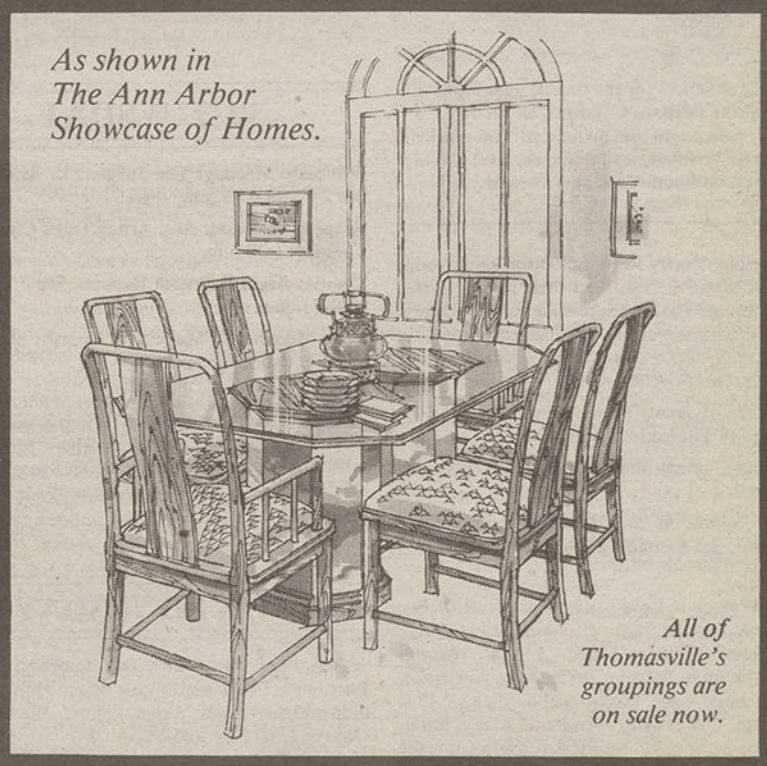

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A flood of new south side shopping

As discounters take over, Briarwood looks more and more attractive.

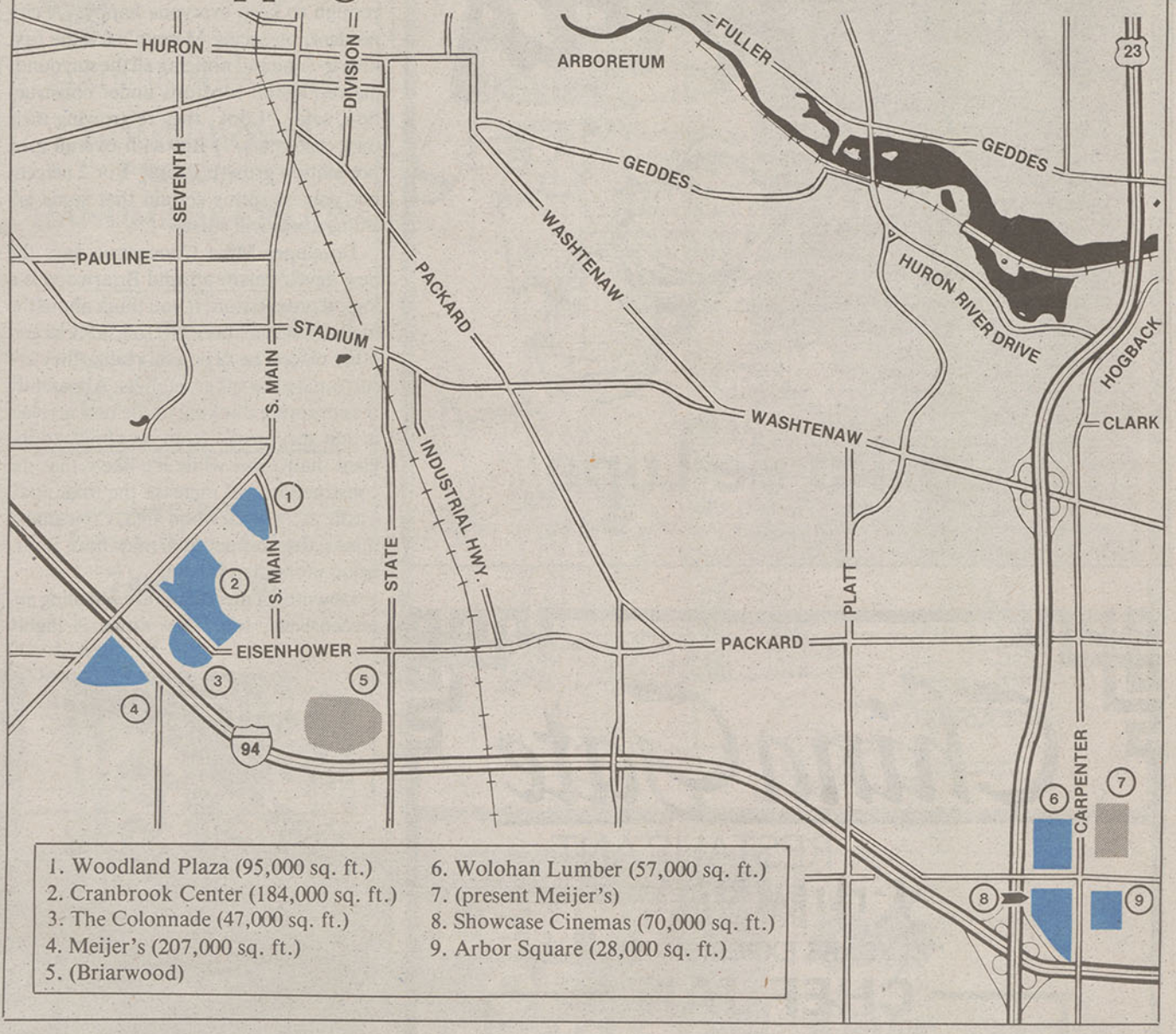
When Briarwood Mall opened in 1974, it seemed like a big-jawed, money-eating monster, part of an appalling trend toward undifferentiated regional shopping centers that would eventually cover the world with black asphalt parking lots. Instead, as it nears its fifteenth anniversary, it's beginning to look more and more like a luxurious, even intimate, jewel box of a place. As a number of smaller, plainer shopping centers prepare to open, Briarwood is also beginning to look less like the wave of the future than a reminder of the good old days.

Three things have happened to mellow Briarwood's impersonality into familiarity. For one thing, it's no longer sitting out on the edge of the city; the city has grown out, amoeba-like, to surround it. For another, shopping center development everywhere has slowed, due to saturation, community anti-growth movements, and a shortage of department stores willing to act as "anchors." In the 1970s, developers built approximately eight Briarwood-sized malls a year; in the 1980s the number is down to five.

The third factor is that the newest generation of retail centers is physically and socially less attractive than the mall, with its glittering shops, open seating, corridors for indoor strolling, and public service programs. Until now, we viewed Briarwood relative only to downtown—and in important ways, it suffers in comparison. Shopping is a lot of things, from a mindless, obsessive activity to a thoughtful search for the unpredictable products of human creativity. The controlled environment and mass-market business policies of a mall lend themselves to the front end of that scale (stores that are serviceable and practical, but predictable); the more idiosyncratic, locally owned, risk-taking independent stores of a typical downtown lend themselves more to the other end of the scale.

Local businessman Bob Faber recounts a lesson taught him by one of his merchandising heros, Jacobson's founder Nathan Rosenfeld. Rosenfeld said, "A small percentage of the people spend most of the money, and they do it at a few fine stores. The only way the other stores—by and large area, regional, or national chains—can operate is to buy merchandise that is the least offensive to the greatest number of people."

New shopping under construction near Briarwood



1. Woodland Plaza (95,000 sq. ft.)
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4. Meijer's (207,000 sq. ft.)
5. (Briarwood)
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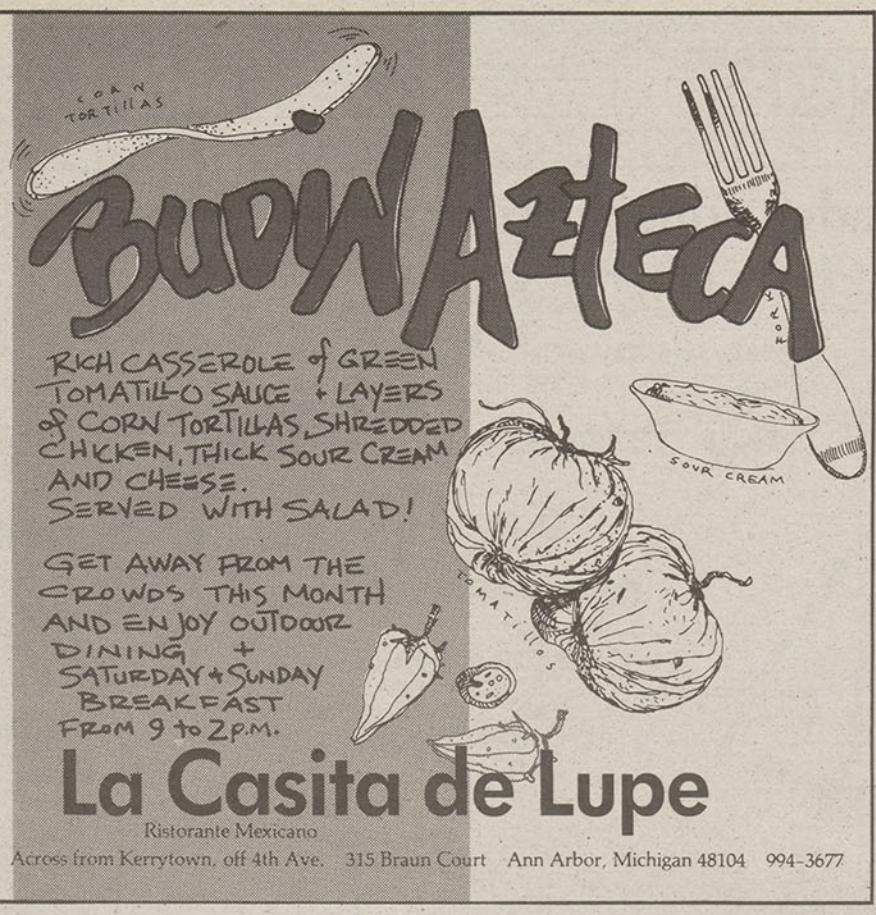
7. (present Meijer's)
8. Showcase Cinemas (70,000 sq. ft.)
9. Arbor Square (28,000 sq. ft.)

"When you sit down and add up these numbers, you say, 'Holy Cow!' " says planning commissioner Franz Mogdis. The amount of retail and restaurant space in Ann Arbor will increase by more than 25 percent this year, led by a wave of new, mostly discount-oriented shopping centers near Briarwood.

Measured by that standard, Faber suggests, the new generation of stores is "not going to be too exciting." In what former city councilman Seth Hirshorn dubbed "Briarland" (the extended area around Briarwood, including the commercial, office, and residential buildings), a Mervyn's and a Meijer's are opening. These discount stores necessarily pitch their line to as big a consumer base as possible. Relative to them, Briarwood—to say nothing of downtown—is going to look good. As teenagers have known from the beginning, the mall's fountains, sculptures, and intricate spaces are safe, semi-public amenities. Its stores are amusing and diverse, if highly calculated, compared to the even more thorough homogeneity required for even more massive, more price-constrained, more space-saving mass marketing.

All evidence suggests that this emphasis on stripped-down low prices is the wave of the future. The most striking symbol of the change is the fact that K mart, America's archetypal discounter, recently surpassed Sears, its archetypal middle-class department store, as the country's largest retail chain. Retailing powerhouse Dayton-Hudson has all but stopped construction of its namesake department stores to focus on its Mervyn's stores. Instead of going into luxurious enclosed malls like Briarwood, Mervyn's stores go into rudimentary strips like Cranbrook Center that are little more than rows of cinderblock boxes facing parking lots. (Seen in its early construction phase, the Colonnade Center, across Eisenhower Parkway from Cranbrook Center, looks architecturally much more ambitious. Colonnade leasing representative Steve Shifman says his center will be ready for occupancy this fall; he's looking for about twenty-five upscale fashion and food specialty shops.) Cranbrook Center developer Brian Trerice did not return repeated calls, but Mervyn's has already identified itself as the center's largest tenant. While Mervyn's has actively associated itself with the community and public gift-giving even before its opening date, it seems Trerice's will be a more sullen presence.

All together, the "Briarland" developments, along with new strip centers and the huge new movie complex on Carpenter Road, and a smattering of other new retail development projects within the city, add up to between 900,000 and 1 million square feet of additional retail and restaurant space. That is equivalent to Briarwood, and not far short of the total occupied downtown retail (900,000 square feet) and restaurant (300,000 square feet) space. The other large shopping centers, including Arborland, Maple Village, Westgate, North Campus Plaza, Broadway, Plymouth, Georgetown, Plymouth Green, and Maple-Miller malls, account for another 1,400,000 square feet; shopping on West Stadium between Jackson and Pauline accounts for a few hundred thousand more. All told, the current wave of construction will increase the total amount of retail and restaurant space in Ann Arbor by somewhere between one-quarter and one-third. Franz Mogdis, newly returned member of the city planning commission, says incredulously, "When you sit down and add up these numbers, you say 'Holy Cow!' "



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Opinion on the impact of this huge increase is divided along philosophical lines. Pessimists say there are only so many dollars to spend, so the new stores are going to hurt existing ones, or themselves. Optimists say the city is growing fast enough to keep everyone happy. (A city resident, on seeing Mervyn's for the first time in June and noticing all the surrounding residential rooftops under construction, said, "Look, they're growing their own customers.") But with overall area population growth at only 1 or 2 percent per year, it seems certain that some existing stores will suffer.

Developer Mike Concannon says the new development around Briarwood is a logical progression; if you think about the malls in the northern Detroit suburbs and other places, he says, you realize they are surrounded by other retailers. Apparently the corporate thinking of the new arrivals is that they profit from proximity to the giant malls. But while it's likely that the construction will increase the total retail traffic in the Briarwood area, Concannon thinks the competition may hurt Briarwood more than it helps.

Downtown merchants are watching apprehensively, too. Downtown is highly admired for its vitality, but it centers on office usage and entertainment and restaurant businesses. We've heard over and over from retailers in the last few years that they're worried. It's possible that as peripheral shopping becomes more and more diffuse, downtown will take on a clearer image as the significant retail core; but no one has written the book yet on how to protect downtown retailing.

Jack Busch, owner of Rider's Hobby Shop, is taking the opportunity to open a second Rider's in the shopping center just being finished at the southwest corner of Carpenter and Ellsworth roads. (Other businesses signed on there are T. C. Scoops ice cream, Tasty's Chicken and Fish, and Reflections of Summer tanning salon.) But Busch says he's determined to keep his downtown store; he says he thinks downtown from the point of view of upkeep and ambience is as good as it's ever been. He has owned Rider's since 1972. "Commerce itself and shoppers per hour—I have no data," he says. "I'm very specialized. It's been a super year."

Like the other merchants, Busch is concerned about parking. He sees the lack of downtown parking as the major threat to

A.D. WESSLING

Assistant director Bettina Trim at Le Minotaure, Jacques Karamanoukian's new gallery on Ann Street.

withstanding the increasing outlying competition. He wants to see more downtown parking, though he's apprehensive about what will happen during the projected year and one-half of construction if a structure is built on the parking lot behind Kline's. "Two things I'm worried about," he says. "What happens during construction? And after it's built, will people use it?"

One of downtown's biggest problems, and the lever that works shopping strips and malls, is the customer perception that it's safer, and very much easier, to walk from a car to a store within the line of sight—even though the distance may be greater. For example, people regularly line up to use the surface lot behind Kline's, even while leaving empty spaces in the Fourth-William structure just half a block away. "At Briarwood," Busch points out, "people will walk half a mile from the car. It's all a matter of perception."

The near north side adds a new gallery

Galerie Jacques's owner expands with Le Minotaure.

Jacques Karamanoukian named his new gallery **Le Minotaure** after the mythical monster with the head of a bull and the body of a man, in honor of the duality of human and animal in all people, mythic or otherwise—a duality that Karamanoukian, a local painter, seeks to express in his own work. Karamanoukian, a high school teacher, also owns Galerie Jacques, located in his home at 616 Wesley. He'll continue to maintain his Saturday and Sunday afternoon and by-appointment hours there. For Le Minotaure, which opened in June, he leased the space that became available when the Ann Street Paperback Exchange closed. It's at 115 East Ann in the Georgetown-type block of tidy red brick buildings that owner Peter Bilakos renovated a few years ago. It strengthens the neighborhood as an art compound, joining the Simsar Gallery, the Artful Exchange, Maya Place, One One Eight, and the Kerrytown gallery shops all within a block or two and the downtown galleries only slightly farther away. Inside are the familiar brick walls, spotlights, and fashionably dressed staff that signal a stable, friendly, professional, mainstream contemporary gallery.

German-born, Paris-trained assistant director Bettina Trim is running the gallery while Karamanoukian spends the summer in Paris. She's in Ann Arbor because her husband, Brian Trim, is director of the Marcel Marceau Mime Center here; she's also the fine arts coordinator for the mime group. She arranges exhibitions of Marcel Marceau's lithographs, and has

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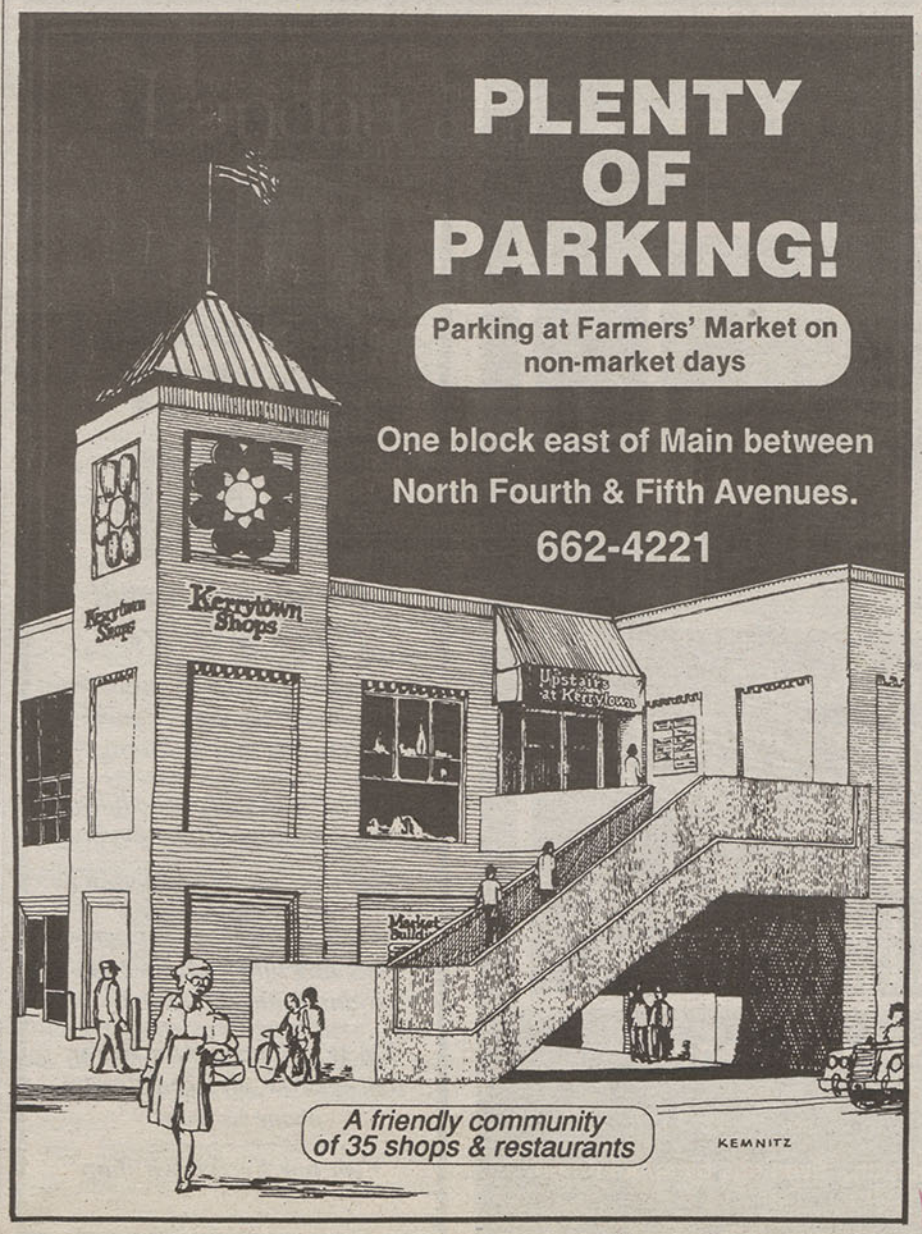

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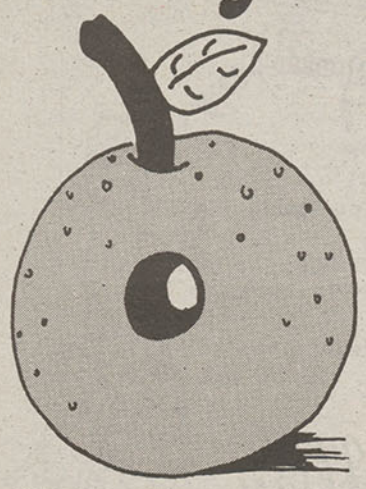

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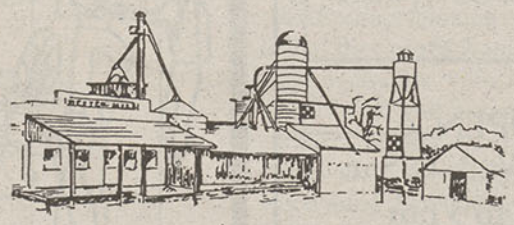

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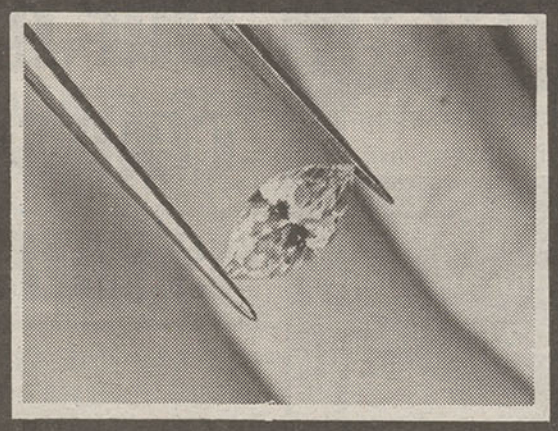

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CHANGES *continued*

one scheduled for the U-M Hospital in December. The relationship seems apt. Like Marceau, the petite, graceful Trim combines elegance, sophistication, and insight with childlike directness and awe.

Le Minotaure specializes in the contemporary and by now familiar sort of art that stems from surrealism, particularly abstract expressionism, and action painting. Most of the artists represented are from Europe, although Roger Hayes is from Ann Arbor, William Szaro is from Detroit, and Karamanoukian shows his own work, too. Looking at one of Karamanoukian's pieces, an acrylic with forceful, thick, black lines on a background of muted earth colors, Trim says, "He brings his subconscious to his brush. Whatever comes into his mind, he brings it into his work as quickly as possible."

Le Minotaure's print collection varies from brash and witty lithographs by Alain Pauzie to taut, somber, technically masterful etchings by Assadour. Gallery artists will be shown over the summer, with special shows to follow during the year. Hours are Wednesday, Friday, and Saturday 10:00 a.m. to 4:00 p.m. and Thursday 11:00 a.m. to 7:00 p.m.

Falling Water Books and Collectables opens on Ashley

A trip, a psychic reading, and an idiosyncratic spelling helped name Kay Gould-Caskey's new store.

Ethereal blue on the outside and heavenly mauve in, 318 South Ashley has been completely refurbished in a changeover from Evening Star Futons, which moved to 310 East Liberty last winter, to **Falling Water Books and Collectables**. Kay Gould-Caskey, one of the new store's owners and its spokesperson, says that "Falling Water" is the name of the publishing company she and Jim Johnston, another of the bookstore's five owners, founded in 1984. The name grew out of a trip to a waterfall and a personal experience of Johnston's initiated by a psychic reading that Gould-Caskey did for him. Laughing, she explains that they chose the less common spelling of "collectables" simply because she preferred "tables" to "tibles." Grace Forrest, Phyllis Martin, and an anonymous partner are the other owners, and all, except the last, work in the store.

Gould-Caskey is a tiny, beatific woman, with masses of brown curls touched with gray. She has a large and

CHRISTINE ROSS-CAVANNA

Jim Johnston, Grace Forrest, Phyllis Martin, and Kay Gould-Caskey have books about everything from homeopathy to yoga to business—along with crystals, computer access to shiatsu instructors, and more—at their new store on Ashley.

devoted following of people who have attended classes through her Center for Creative Pursuits. (She'll begin a new set of classes in the fall, including drawing on the right side of the brain and meditation, at the new Parkway Center for Education at 2345 Huron Parkway.) In the quiet, low, mesmerizing voice of a master storyteller she recites some of what she calls "teaching stories that come through me" during "readings" in which she holds a subject's head or hands. "I'm able to open up as a conduit, and this energy comes, from wherever, that relates to someone's life," she says.

Gould-Caskey says that the shop's offerings encompass what are frequently called New Age books and objects, but hastens to add it goes beyond that. She interprets the difficult term New Age to mean "seeking connection with old ways by a new means that is very eclectic and individual and unique." Her acquaintance with interests and trends that fit into this flexible definition is wide, including music; yoga; nutrition; homeopathy; psychic readings; Native American, Egyptian, and other ancient practices; meditation; and massage, among others. "It's a way of seeking," she says. "Old ways offer inner peace. We've entered a time of incredible stress. The majority of our selections center around these needs."

The shop is sparely furnished and serene, with couches and window seats for long browsing sessions or chats. Book subjects include channeling, personal transformation, science and new physics, ecology, creativity, holistic healing, aging, introductory sexuality, contemporary education, birthing, parenting, nutrition, health and fitness, psychology, dreams, Rudolf Steiner's anthroposophy, astral projection, and mysticism. Upstairs there's another calm and quiet roomful of books which, rather jarringly in this atmosphere of idealism, has a section called "Business—prosperity" with books like *The Tao Jones Averages, A Guide to Whole-Brained Investing*, and *Money Love*, with a blurb promising, "How to Get the Money You Deserve for Whatever You Want." Jim Johnston explains, "One of the misconceptions of the idea of New Age is that it has nothing to do with money, or that money is anti-spiritual. But the idea of abundance as allowing freedom in one's life, if one chooses, is actually very much a part of it." Also on the second floor, a deep-eaved and cozy children's room has a big teddy bear keeping company with books ranging from Shel Silverstein's *A Light in the Attic* to *A Child's Garden of Yoga*. There's also a pile of used books for children, and Gould-Caskey says they're willing to take in more.

The collectables include handmade dolls, ubiquitous New Age crystals along with fossils and minerals, delicate greeting

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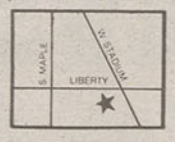

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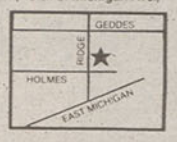

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Ypsilanti West
W. Michigan
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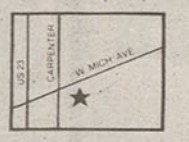

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CHRISTINE ROSS-CAVANNA

"Vegetarian is a terrific alternative," says Seva owner Steve Bellock, "but it limits what you can do." He's branched out to offer chicken, meats, and fish at Night Town on the Park, his airy new restaurant just up Liberty Street from Seva.

cards, fine drawings and other framed art works, and T-shirts, some with graphic designs based on Native American themes.

Story hours for five- to seven-year-olds are scheduled for Saturday mornings beginning August 6, at 10:00 a.m. (Reservations are recommended. Although the store doesn't open until 11:00 a.m., adults accompanying children can browse during the story hour.) Gould-Caskey and friends are currently making puppets for anticipated puppet shows, and Sunday evening poetry readings are scheduled for fall. "The focus here is not only the books, but creativity—positive things people do with their lives. We want this to be a gathering place. We feel real rich," says Gould-Caskey, referring to the help they received from friends and "all the love that's gone into this place. . . . We want to recycle that."

Co-owner Phyllis Martin maintains an office in the shop in which she edits the *Spectrum Resource Newsletter*, covering New Age workshops, presentations, general information, and ads for Michigan, Ohio, and Indiana. She also has a modem connection there to her database of New Age resources; for example, she can quickly access the names of tai chi or shiatsu instructors, eating disorder therapists, and holistic health veterinarians.

The shop opens at 11:00 a.m. Monday through Saturday and closes at 10:00 p.m. except on Tuesday, when it closes at 6:00 p.m. Sunday it is open from noon–5:00 p.m.; sometimes it will reopen for the poetry readings at 7:00 p.m.

Assorted notes

Moving along from the prescriptive to the pragmatic, the wholesome to the romantic, Steve Bellock, longtime owner of the vegetarian restaurant Seva at 314 East Liberty, has opened **Night Town on the Park** just down the street at the corner of Liberty and Division. Seva has a homespun feel, with its brightly colored stained-glass lamps and woody seating; Night Town has a slinkier, satiny feeling, with a ceiling mural of a silvery moon in a dreamy sky, muted upholstery, Art Deco-influenced light fixtures, and luxuriously wide aisles that allow diners a fair amount of privacy. The Pantree, the previous occupant of this space, used high booths and heavy window treatments that managed to block what turns out to be an unexpected and beautiful view of green treetops and the campus neighborhood.

"Vegetarian is a terrific alternative," Bellock says, "but it limits the range of what you can do." Night Town has given him a chance to try chicken, meats, and fish, with the latter as a specialty. Entrees come with a salad, delicately sauteed vegetables, and a sauced main dish at prices ranging from $8.95 to $12.95, with the majority at $10.95. Despite its name, Night Town is open from 11:00 a.m. to 3:00 p.m. for lunch. It's closed till 5:00 p.m., then stays open until 11:00 p.m. Monday through Thursday and until midnight Friday and Saturday; Sunday hours are 5:00 p.m. to 10:00 p.m. Bellock expects the late hours to bring in not only the after-theater bar crowd but also the dessert-and-coffee set, whose members he'll lure with house-made pastries, espresso, and cappuccino.

* * *

Sonny Tsoi, recently an assistant manager at Sze-Chuan West, is opening **Asia Garden** at 707 Packard. Tsoi, a direct and outspoken fellow, bought out Dr. Wu's Super Stir in June. "During high school I was a prep cook," he says. "In college I was a busboy. After graduation, I was an assistant manager. Now it's time to be my own boss. I just want to make a decent living—the good old American way." He says that unlike Dr. Wu's quirky health food version of Eastern cooking, he'll serve up popular dishes like those at Ann Arbor's other mainstream Chinese restaurants. His diminutive and energetic mother, Yuk Kam Lau, will help with the cooking. She'll be using a new wok—Tsoi says the word refers to the huge gas burner well, not only the deep pan that sits in it—ordered from New York. Pointing to the large gas pipe and

Hot Summer Nights Mean A Hot New Dinner Menu at the Gollywobbler for August

APPETIZERS

Mussels Casino	4.95	Cajun Shrimp	6.95
Shrimp Cocktail	6.95	Fettuccine Alfredo	5.25
Fried Calamari	4.25	Fried Cheese Platter	3.50
Escargot	4.95	Homemade Breadsticks	1.95

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Lunch Soup & Salad Bar	4.95
Dinner Salad Bar	5.95
with dinner entree	2.50

SANDWICHES

Hot Roast Beef Sandwich with Fries	4.75
Cajun Chicken with Fries	4.95
Grilled Corned Beef on Rye	3.95
Club Sandwich with Fries	4.95
Vegetarian Sandwich	3.95
Ground Round with Fries	3.95

ENTREES

New York Strip, Potato Du Jour	12.50
Petite New York Strip, Fries	8.50
London Broil, "House Specialty", Potato Du Jour	7.25
Bar BQ Ribs, Fries, Coleslaw	11.95
Veal Francais, Fresh Pasta	7.95
Chicken Marsala, Rosa Marina Florentine	5.95
Bar BQ Chicken, Fries	6.50
Blackened Whitefish "House Specialty", Potato Du Jour	8.95
Swordfish Kebab, Saffron Rice, Stir Fry Vegetables	7.95
Orange Roughy, Butter Sauce, Potato Du Jour	8.95
Linguini with Shrimp Primavera, Large Shrimp, Fresh Pasta, Garden Vegetables	6.95
Scallops Saute, Bay Scallops, Artichoke Hearts, Mushrooms, Sherry Butter, Saffron Rice	7.95
Shrimp Teriyaki, Large Shrimp, Stir Fry Vegetables, Saffron Rice	6.50
Fish & Chips, Skinless Schrod, Fries	6.95
Froglegs Served Road House Style with Orange Marmalade, Horseradish Sauce, Fries	7.95
Pasta Primavera, Linguini, Fresh Vegetables & Cheeses, Casino Butter	5.50

All above entrees include bread and butter

DESSERTS

Chocolate Mocha Mousse	2.75
Homemade Cheesecake	2.75
White Chocolate Strudel with Kahlua Fudge Sauce	2.75

Gollywobber "Special Event" Nites

Sunday—Fried Chicken Dinner with Salad Bar	6.95
Monday—Bar BQ Beef Ribs with Salad Bar	6.95
Tuesday—Pasta with Fruits di Mara and Salad Bar	6.95
Wednesday—Cajun Nite with Salad Bar	7.95
Thursday—"Fresh Catch Nite" with Salad Bar	9.95
Friday & Saturday—Perch Fry and Live Lobster Nites	

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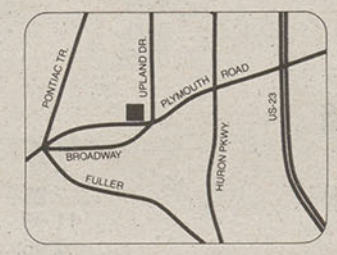

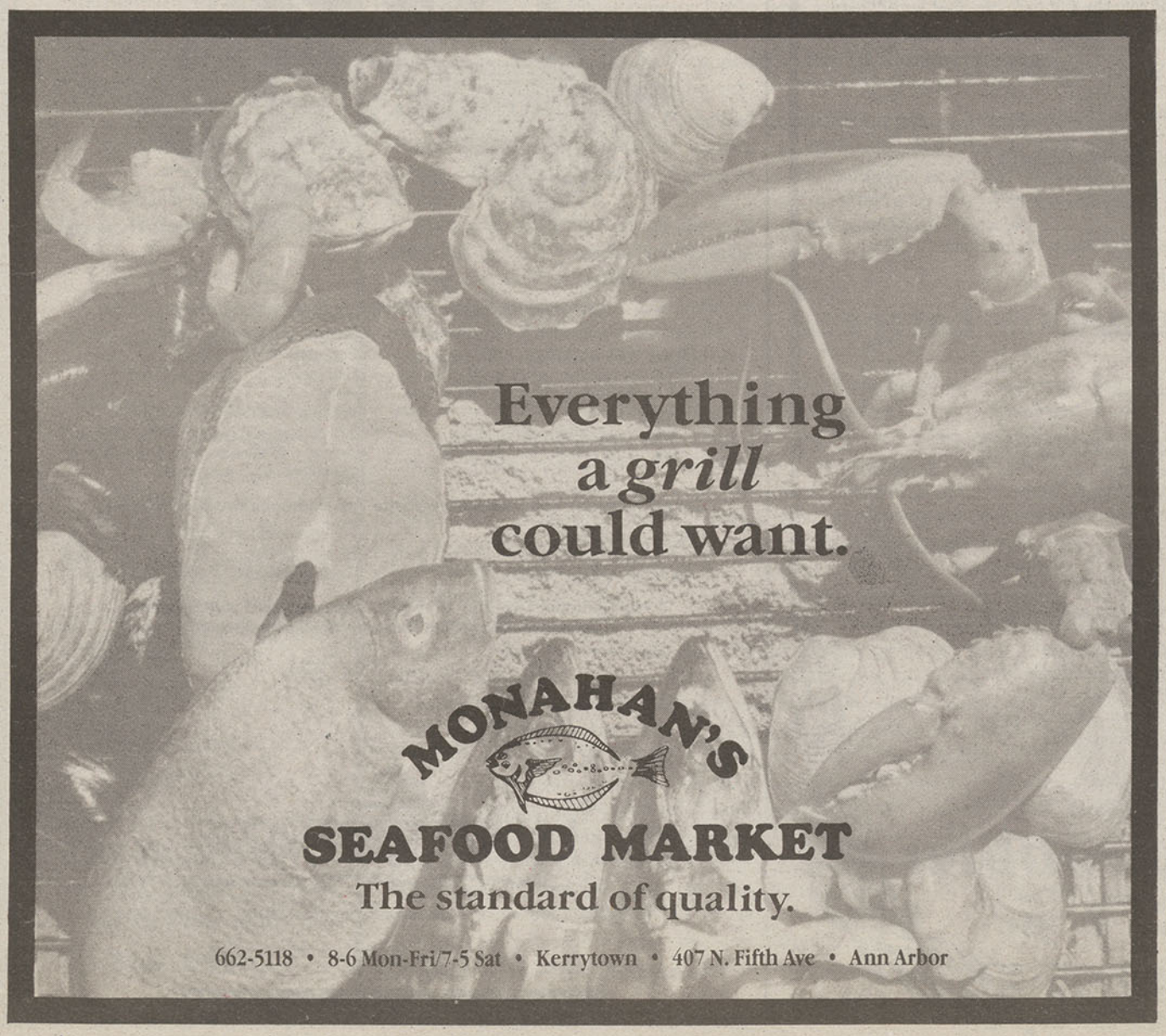

jets, he says exuberantly, "Now you see why when you go home you can't cook the same. This is a one hundred thousand BTU burner; it can cook *fast*, so the flavor is still there." The full-service, thirty-five-seat restaurant will be open about eleven hours a day and will also provide delivery in a limited area. When we stopped in, the renovation was still in process, but Tsoi was planning to price chicken and pork dishes at $7.25, beef dishes at $7.45, and shrimp dishes at $9.25.

* * *

When we spoke with her at the beginning of July, owner Julie Stanley was talking to potential new owners for **A Slice of Heaven**, the catering and carryout gourmet cafe that has been located on the west side of Main Street between Washington and Huron for two years. Before opening in Ann Arbor, Stanley owned another Slice of Heaven in Kalamazoo. She says the Ann Arbor shop has been thriving and expanding, "but like all new businesses, it requires a lot of work and energy." A new mother, Stanley says that although she wouldn't give up work totally, "I want to watch my child grow up." Eighty-hour weeks are excessive in that context, so she'll look for a job with shorter hours in a corporate foods setting. She has decided to close up shop until a new owner steps in.

* * *

Chain store changes: Dimensions at Westgate Shopping Center is now known as **NEA Fashions**. A spokesman for the chain, Northeast Apparel, Inc., of Braintree, Massachusetts, says the name change accompanies a switch in which the store has become a marketing "test" store by which the company can determine customer preferences. The only change we noticed, though, is that prices are lower. **Waterbed Gallery Superstores** moved at the end of June from 3330 Washtenaw, near the Ponderosa, to the low building at the corner of Washtenaw and Carpenter that used to house Waterbed City. A salesperson says the Gallery also bought the City's accounts, so anyone having unfinished business with Waterbed City will find that Waterbed Gallery will honor their paperwork.

* * *

Groping for its name, a local artist referred to Briarwood's **Banana Republic**, which opened on the Grand Court in June, as "that elephant Bivouac." Similarly, the national chain is groping for its own identity. Its reputation has been based on theatrically decorated stores (Briarwood got a travel lodge version) and on the mostly khaki-colored, natural-fabric sort of clothes associated with safaris and with movies about imperialists in Africa—all reminiscent of a time before blue jeans. They probably deserve recognition just for realizing that clothes need lots of pockets.

But last year, the trade press began to carry ominous articles stating that The Gap, current owner of the hundred-store Banana Republic chain, was experiencing a profit slump that would halt publication of Banana Republic founders Mel and Patricia Ziegler's *Trip* magazine. More recent whispers say the chain will also cease publication of its line of travel books. Even bigger changes are on the way. A spokeswoman acknowledges that although the parent firm has honored commitments to open at previously leased locations, including Briarwood, store design and product are in the process of evaluation. The firm isn't generating any publicity right now. She says succinctly, "Customers can expect to see everything in place by February; meantime, they should enjoy the wonderful sales we're having right now."

Closings

Owner Suzanne Schneider closed **Just Cats** in May. The small South Main Market shop carried cat supplies and gifts with cat motifs. Schneider will continue to sell items at cat shows. In June, two flower shops closed: the **Flowerhouse** at Briarwood and **Shari's Flowers and Gifts** in the lobby of the Ann Arbor Inn.

Missing in action: **Shepard's Shoes** at 529 East Liberty and **China Gourmet** at Braun Court had locked doors in the early summer. In each case, signs implied they will reopen, but attempts to reach the businesses to learn more were unsuccessful.

In the works

Whole Cloth, a fine-fabrics store at 206 South Fourth Avenue, is scheduled to open by the end of August. It's a new endeavor for Milly Ostrowsky, who was a co-owner of the Wild Weft Yarn Store at Kerrytown in the late 1970s and early 1980s. Her partners are Anne Moray, a weaver who also runs the Film Projection Service at the U-M and waits tables at Angelo's, and Shirley Elgot, a fiber artist known for her work both with colorful outdoor banners and with smaller scale indoor pieces.

Right across the street, Thalia Schunk of Bloomfield Hills will open the **Vision Gallery of Modern Art** at 207 South Fourth; she'll start off with a showing of her own sculpture, drawing, painting, and jewelry.

Abdul Noor, chef and owner of a Royal Oak restaurant for the past seven years, will cook customers' meals to order at his new **Moti Mahal Indian Restaurant** at 214 East Washington, between Fourth and Fifth avenues, around the corner from the Vision Gallery. And two new chain restaurants are planned at the Concord Center, at the corner of State and Eisenhower: **The Olive Garden**, an Italian-theme restaurant owned by General Mills, and **La Peep**, which specializes in breakfasts. ■

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La Casita de Lupe

A rising star in a cloudy setting

When Martin Contreras and his mother, Guadalupe Ambris, an experienced restaurateur, opened La Casita de Lupe in 1986, they were given a bemused coals-to-Newcastle welcome. Ann Arbor's rather well-traveled restaurant clientele had been hoping for a restaurant that delved more deeply into Mexican cuisine than La Casita's familiar looking menu of burritos, tacos, and nachos promised to. La Casita rapidly developed a small, loyal core of customers despite its unadventurous menu, because the Tex-Mex dishes tasted a little plainer, subtler, and fresher here.

Guadalupe Ambris died shortly after the restaurant opened, but Martin Contreras has carried on, gradually branching out beyond Tex-Mex. Eight outstanding non-taco "specialties of the house" now grace the dinner menu, and La Casita is also open on Saturday and Sunday mornings with a wonderful selection of Mexican breakfasts.

Unfortunately, Braun Court these days has an air of abandonment about it, with three of the seven houses vacant and the China Gourmet closed for renovation. (Rumor has it that it has closed permanently.) The Braun Court liquor license promised by developer Peter Allen has not come through, and this has to be hurting La Casita's business. Beer and margaritas are only slightly less integral to Mexican food than wine is to French. La Casita de Lupe, however, is too good to pass up for its lack of a liquor license.

Several of the appetizers are fresh and appealing. The cebiche ($4.50), bits of whitefish marinated in lime juice, was interesting and peppery. The two salads—one a piquant Mexican salad of nopal cactus, tomatoes, and jalapenos ($3.75), the other a traditional American dinner salad of crunchy iceberg lettuce, tomatoes, green peppers, and onions with a snappy vinaigrette ($2.75)—are both fresh and clean tasting. Botana ($6.50), a generic word for snack food in Mexico, is a more substantial appetizer. La Casita's botanas are like deluxe nachos—a bed of corn chips laden with refried beans, chorizo (hot Mexican sausage), two kinds of peppers, and cheese. As in a lot of La Casita's cooking, the ingredients all shine through in a nice balance. In too many places, the subtler ingredients would be eclipsed by hot, waxy cheese.

The burritos and flautas are still the best in town—not huge pillows crammed full of everything and smothered in ranchero sauce, but small, flavorful bundles rolled up in tortillas with lots of beans and rice served on the side. The flautas ($6.25) are particularly good—crispy deep-fried corn tortillas filled with chicken and singed under the broiler. (Sharp-eyed vegetarians will find, tucked away on the back of the menu, meatless versions of these and the other familiar Mexican dishes, along with chiles rellenos, one of the specialties of the house.)

I tried all of the newer specialties

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315 Braun Court **994-3677**

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Atmosphere: Quiet but for the taped mariachi music in the background. Customers seem mainly to be fiercely loyal regulars.

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Recommended: Saturday and Sunday breakfasts. All of the specialties of the house listed on the dinner menu, but especially pollo en mole, budin Azteca, and carne asada a la Tampiquena; the house soup, frijoles a la charra; and cafe de olla (but not in the summer).

Prices: Appetizers $2.25-$6.50; specialties of the house $7.75-$12.25; Mexican dinners (tacos and such) $5.25-$7.75; desserts $1-$2.25; breakfast (Saturday and Sunday only) and lunch in the $4 to $7 range.

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August Menu Selections

SCALOPPINI COLLE POMODORO E PANNA
Pounded veal scallops sauteed in butter, deglazed with white wine, shallots, tomatoes and finished with cream and basil.

INSALATA DI ANITRA
Warm duck confit salad with curly endive and spinach.

CRESPELLE DI GRANO
Warm crepes prepared with a fresh corn puree, stuffed with ricotta, and topped with salmon caviar.

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("especialidades de la casa") except the tamales nortenos, which are served only on Sundays. All are excellent. You can't go wrong here if you like Mexican food. Anyone cruising the menu for something unusual will want to try budin Azteca ($8.75), corn tortillas layered with chunks of chicken and green tomatillo sauce then baked in a wide, shallow soup bowl with a layer of cheese. The rough, sturdy corn tortillas absorb the liquid and bind the ingredients together. This dish comes with the American dinner salad.

Sopes ($7.75) are heavy fried corn cakes, spread with a light ranchero sauce and a choice of shredded chicken, beef, or beans, and liberally sprinkled with the usual lettuce, tomatoes, onion, and shredded cheese. As universal as this garnish is in Mexico and Mexican restaurants, there's no mix-and-match Taco Bell taste to it in this distinctive, well-prepared dish. Sopes, like many (but not all) dinners, includes a side of rice and refried beans. On this visit, the beans had a strongly meaty, smoky taste, as if they had been fried with chorizo or bacon. They had almost too much character for a side dish. On subsequent visits, this taste was less pronounced. Vegetarian refried beans are available on request—something to remember if you don't want your main dish upstaged.

Chiles rellenos ($9.75), made with fresh, imported Poblano peppers, are pan-fried, not deep-fried as more typically Tex-Mex versions of this recipe often are. This is a soft, gently spiced dish. Again, I found myself measuring it by what it was not: neither fiery, harsh, nor greasy. It's available with or without a ground beef topping. Either way, it is accompanied by rice and beans.

It's good to see pollo en mole ($9.75), Mexico's famous chicken in sweet and spicy chile-and-chocolate sauce, make it to an Ann Arbor menu—even though it's available only on Fridays and Saturdays. The menu says the chicken is poached separately and the sauce ladled over it, instead of being stewed together as in coq au vin or chicken cacciatore. I'm told it's an authentic Mexican detail, and whatever the rationale, it's a success. The chicken is tender and the sauce an indescribably subtle blend of sweet-salty-spicy flavors. It comes with a bowl of frijoles a la charra (also available a la carte for $2.25)—a strong beefy, beany soup which is miraculously neither thick nor salty.

Carne asada a la Tampiquena ($12.25) is the most expensive thing on the menu. The price, and a slightly overblown menu description ("Created in the town of Tampico . . ."), led my partner to expect an overpriced set-piece, more decorative than edible. His skepticism turned out to be completely unjustified. Probably the best of all the specialties, this is a feast of leviathan proportions. The centerpiece is a slab of butter-soft skirt steak, marinated and seared. Skirt steak—until recently relatively obscure and inexpensive—is a well-marbled cut of beef from the lower rib cage, traditionally used in Mexican recipes involving marinating and grilling, like fajitas. The price, laments Martin Contreras, has skyrocketed lately: currently it's in high demand in Japanese restaurants, and many Mexican restaurants are substituting tougher, leaner flank steak. This dish is served with two enchiladas Suisas—corn tortillas rolled up with cheese and onion and coated with ranchero sauce (also available as an entree for $7.75)—rice, and a large serving of lemony guacamole. Like the pollo en mole, it's preceded by a bowl of frijoles a la charra, the house bean soup.

The long list of fancy fruit drinks and near-beers only serves as a depressing reminder of the absence of alcohol. Despite the menu's claim that the margarita is "just like the real thing," it really isn't. Neither is Barbican, a non-alcholic brew made by Bass.

Saturday and Sunday breakfasts have been a successful experiment. Contreras is hoping that by fall he will be open for breakfast every morning. He would like to offer a daily $2.95 huevos rancheros special. (The lunch menu is also being revamped and should be in place by mid August.) All the breakfast entrees include eggs. In chilaquiles ($4.75), they're scrambled with crisp corn chips and vegetables and served with rice and beans and flour tortillas on the side. Huevos Motulenos ($4.95), a regional dish, is a layered construction of poached eggs, tortillas, and beans—black beans instead of the usual pintos—topped with, among other things, peas. I didn't like it much, which may have been for visual reasons as much as anything else: liquified black beans and bright green peas look unappetizing together. Tropical fruit nectars ($1.10) taste good with breakfast, though guava nectar was so strong and sweet that I cut it with half again as much water and ice.

Desserts are the same plain, functional desserts of most Mexican restaurants—just something to keep you occupied while you wind down. A selection of plain cookies, called "pastries" on the menu, are overpriced at $1 apiece (75¢ at breakfast). I didn't try the flan ($2.25; $1.25 at breakfast), the traditional Spanish custard.

Mexican coffee ($1.50) is delicious, though not as a summertime drink. Served in large globe-shaped earthenware mugs with no handles, it was too hot to pick up for nearly fifteen minutes, and then I had to hold it with a napkin. But I can think of few pleasanter ways to end a meal in November than with a mug of this strong fresh coffee laced with brown sugar and cinnamon. Mexican hot chocolate ($1.50) was revoltingly sweet and thick and covered with an irridescent oily sheen—probably made the Mexican way, with high-fat chocolate instead of cocoa powder.

Service is laid-back even for Ann Arbor. Waiters—all of whom seem quite young; some could be in high school—stand around a lot, looking vague. There usually seems to be a host, but he/she rarely makes an attempt to settle parties at tables. This is no place for the impatient. But La Casita's food is all good, and it deserves a lot more business than Braun Court gets. —*Sonia Kovacs*

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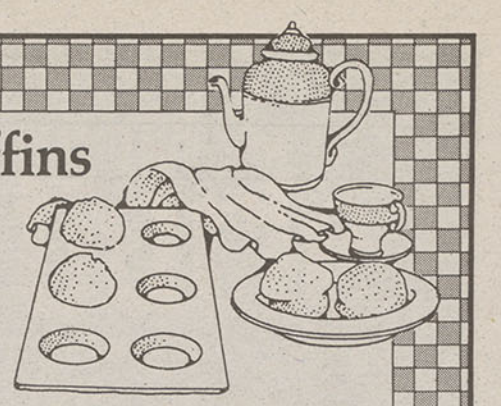

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THEN & NOW

GREGORY FOX

GREGORY FOX

Duncan Manor (left) and the Wil-Dean were among Ann Arbor's first buildings designed as apartments. Their elaborate detailing reflected the optimistic prosperity of the 1920s—a prosperity that was shattered when the Depression struck just as the buildings were completed.

The Wil-Dean and Duncan Manor

State Street's mirror-image apartment buildings taught their young developers the perils of real estate.

Two of Ann Arbor's most intriguing, romantic looking buildings sit a few blocks apart on North State Street: the Wil-Dean apartments, the asymmetric, sandy brick apartment house at the northeast corner of Ann Street, and Duncan Manor, its maroon brick mirror-image twin on the corner of Lawrence.

During the three years I've lived in the Wil-Dean, I've lost track of the number of strangers who have come to my door requesting a peek inside. At a party last year, two backpack-toting strangers followed a troop of my friends upstairs, past the security system, to get a better look. Like countless passersby, they were fascinated by the facade of asymmetric brickwork, replete with balconies, inlaid ceramic tiles, a bit of ironwork, and casement windows—an effect that one architect describes as "Tudor with Art Deco leanings."

The matched buildings were erected at the end of the 1920s by two real estate salesmen with the Allan Paton Company: Harold Zahn and Dugald Duncanson. According to Duncanson's son, Dan, it was Duncanson who located the architect—Gardiner Vose, a brand-new (1927) graduate of the U-M architecture school. Although Zahn and Duncanson cooperated even to the extent of sharing building plans—which were simply reversed from one building to the other—Zahn, then thirty, owned the Wil-Dean while Duncanson held title to Duncan Manor.

The Wil-Dean came first. Sixty years ago, on the last day of August 1928, Zahn was granted permission to build his dream. Duncan Manor was begun soon after. The two magnificent modern buildings aroused considerable interest. They were among the very first buildings designed as apartments in Ann Arbor, and Zahn and Duncanson spent freely on detailing, including chateau-style corners, ironwork, tile and sandstone accents, and smart canvas awnings.

Unfortunately for their developers, the buildings were finished just as the Depression was beginning. "Just about the time the last nail was pounded into the roof of Duncan Manor," says Dan Duncanson, "the stock market collapsed, October of 1929." Soon, tenants couldn't meet the $50 monthly rent. Dan Duncanson recalls that his father loved the building, "but he never discussed it except once, for five minutes. It was too painful.

"He tried everything to save the place," Duncanson remembers. "He put all the family owned into it. He tried trading mortgages—he ended up with the deeds to four places in Washington—but inevitably he lost Duncan Manor.

"When Dad went into bankruptcy, it was a crushing blow. That shock, plus the death of two acquaintances—one jumped off the First National Building—was just too much. His reddish-brown hair turned white overnight. As a child, I always knew my father as a man with a beautiful crop of snow-white hair."

Harold Zahn, who is still living, managed to hold on to the Wil-Dean. Dean William Zahn, his son, after whom the Wil-Dean was named, won't talk much about the Depression, either. "Those were hard times, and no one wants much to remember the high finances," he says crisply. But Harold Zahn kept the Wil-Dean until 1946, when he sold it to Elizabeth Lueck. At some point, Lueck also acquired Duncan Manor.

Harold Lueck, her son, still owns the buildings, although Ann Arbor Realty now manages them. Low rents under the Luecks' ownership made for a stability in tenants that was remarkable in this transient, student-dominated area. One woman has lived in the Wil-Dean through almost its entire history. "I moved here in May, before Franklin Delano Roosevelt was elected—for the first time," retired U-M hospital employee Mabel Floy Kelly told me the first time we met in the building's small vestibule. "I've always loved this place. It's my home now. Love everything about it but the cockroaches!"

Other things have changed over the years: canvas awnings no longer hang over all the windows. Gone, too, are the milk chutes, their former spots marked by a square of wood framing outside each apartment door. And the onetime resident managers are only a memory. Mabel Kelly says their duties once included answering the only phone in the building.

Kelly has managed to protect her own bit of the Wil-Dean, refusing "the bother" of carpeting, preferring throw rugs on her original hardwood floors. Another round of modernization, replacing the original casement windows with new, more energy-efficient units, was interrupted two years ago when the Old Fourth Ward Association pointed out that new windows violated Historic District guidelines. Ann Arbor Realty is still trying to find a solution that meets the requirement that the exterior appearance remain unaltered and still resolves tenant complaints about the old, small-paned casements. Though thoroughly charming, they have a tendency to fall out.

The half-done job only adds to the asymmetry of the place. But I miss the little panes on my own window, which used to frost up in the winter like a Currier & Ives scene.

—Lisa Powers

Selections From Our Current Menu

le poste

fettuccine col pesto alla genovese: fettuccine tossed with the traditional basil sauce of genoa. . . fresh basil, garlic, pine nuts, olive oil, parmesan and romano cheeses. 9.50

cannelloni con carne: house-made cannelloni stuffed with beef, pork, chicken, porcini mushrooms, prosciutto, vegetables and parmesan cheese. . . baked with tomato sauce and mozzarella cheese. 10.75

fettuccine con peperoni arostiti e salsicce: fettuccine tossed with roasted pepper strips, crumbled garlic sausage, crushed red pepper, olive oil and romano cheese. 9.75

vermicelli alla siracusana: vermicelli tossed with a selection of marinated vegetables, garlic, oregano, black olives and romano cheese. 9.50

vermicelli al frutta di mare: vermicelli tossed with sautéed shrimp, squid rings, scallops, tomatoes, garlic, olive oil and fresh herbs. 11.75

les entrées

scalloppine di vitello con basilico: veal scallops sautéed with sweet red pepper, garlic and basil. . . sprinkled with toasted pine nuts and parmesan. . . served with potatoes. 15.75

escalopes de porc dijonnaise: slices of pork tenderloin sautéed, sauced with cream, dijon mustard, green peppercorns and fresh sage. . . with sautéed spinach. 13.75

poisson au thym: fresh fillet of whitefish sautéed with onions, garlic. . . enhanced with fresh thyme and lemon. . . with potatoes. 13.75

medaillons d'agneau à la sauce d'estragon: medallions of lamb sautéed. . . deglazed with port wine and demi-glace. . . finished with butter and fresh tarragon. . . served with a turnip and potato purée. 15.75

trota alla funghi e limone: fresh rainbow trout lightly floured and seared, then baked with mushrooms, sprinkled with scallions, fresh breadcrumbs and lemon juice. . . with rice. 14.75

pollo ai peperoni: boneless chicken breasts sautéed with sweet peppers, garlic and black olives. . . deglazed with white wine. . . served with rice. 13.75

bistecche al piccantino: cross-cut sections of beef tenderloin sautéed. . . with a piquant sauce of chopped tomatoes, anchovies, black olives, garlic and capers. . . served with potatoes. 16.75

magret de canard sauté au menthe et au basilic: boneless duck breasts sautéed medium rare. . . deglazed with duck stock. . . with fresh mint, basil and diced tomatoes. . . with a turnip and potato purée. 15.75

ris de veau a l'oseille: veal sweetbreads sautéed then deglazed with white wine, enriched with cream and finished with chopped sorrel leaves. . . served in a puff pastry shell. 15.75

saumon au beurre blanc: fresh fillet of salmon sautéed, deglazed with white wine and shallots. . . finished with butter and fresh chives. . . served on a bed of julienne vegetables. 15.75

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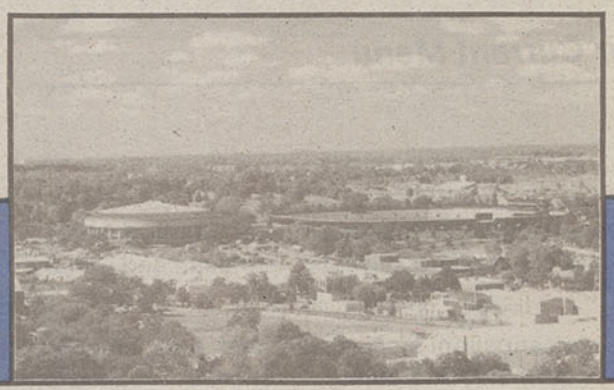

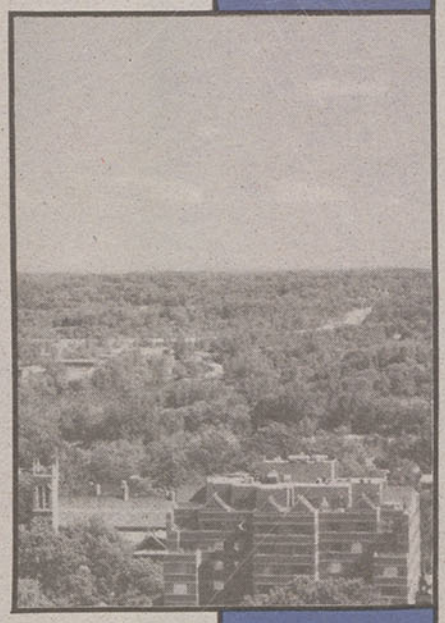

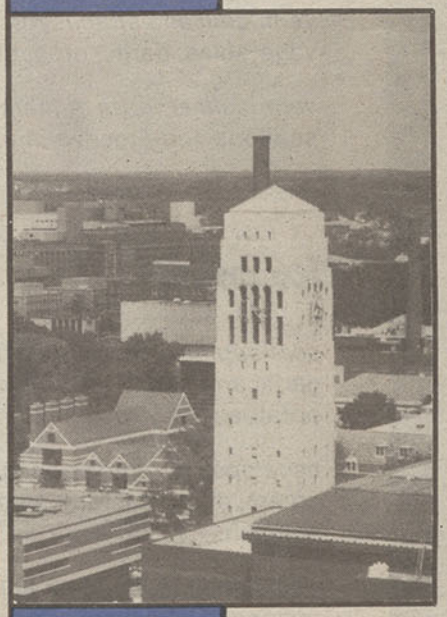

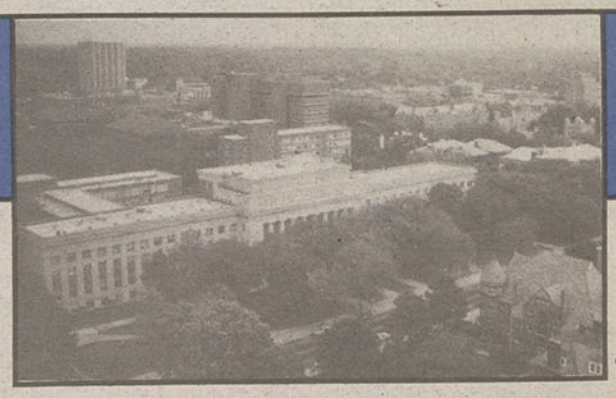

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